

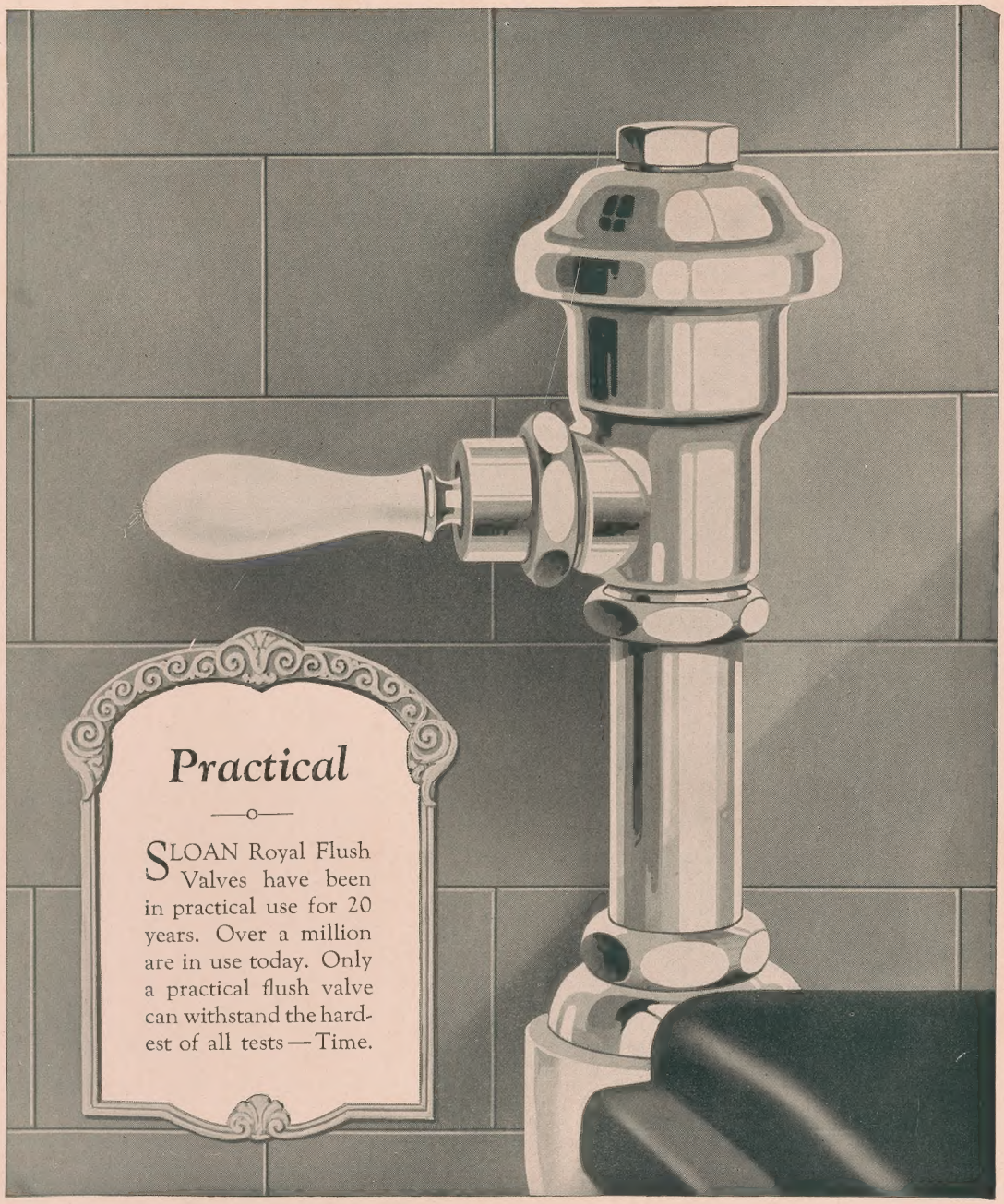
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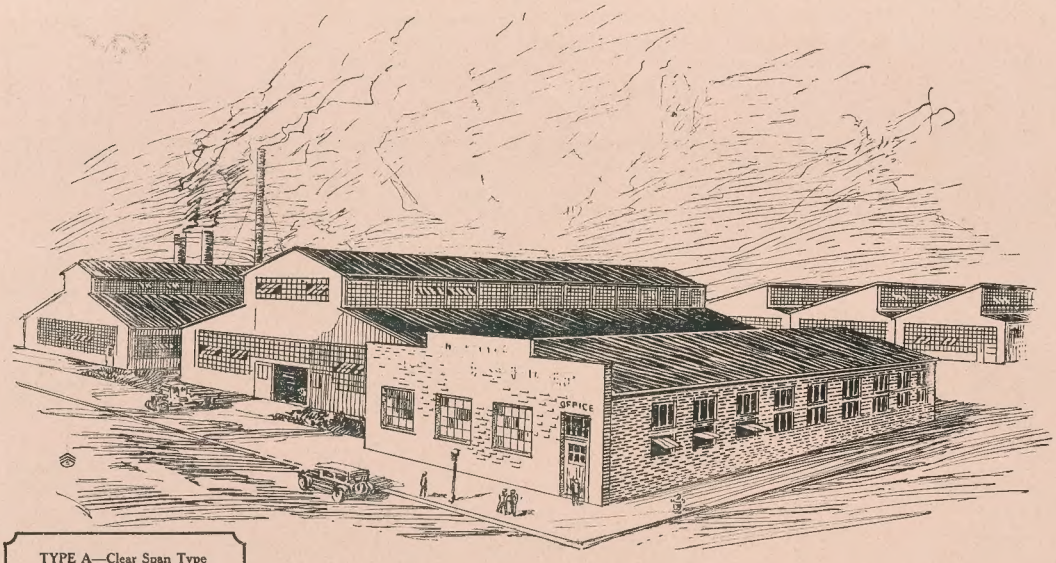
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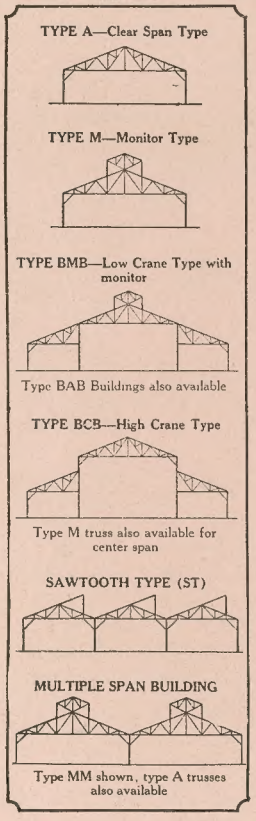
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WHY HAVE AN ARCHITECT?*

[BY H. ROY KELLEY, A. I. A.]
President of Los Angeles Architectural Club

EVERY enterprising shoe merchant who has come from the Middle West to this land of sunshine, finding his own field overcrowded, has looked around for some better business opportunity. It is only natural that he should hit upon our biggest and most active industry—building. Having nosed around and gotten a smattering of superficial knowledge of building and with a small amount of capital to invest, he soon takes a flyer and we then have another builder in our midst. Having built one or two houses, he soon learns how it is done and his next step is to attempt the planning and designing of a few himself. He is now a "Designer and Builder." His one aim is to make money, the more the better. He is not primarily interested in, nor by experience capable of, planning with economy, using materials properly or designing attractively, all of which are fundamental bases of the architect's training. He has not the love of building attractively and well, which is the propelling force of the architects' endeavors. And most sad of all, the man for whom he builds has no expert supervision of the work by which to know that he is getting what he is paying for. The net result of this system has been a tremendous mass of poorly designed, poorly planned and poorly built houses, in which initial waste and subsequent costs of maintenance and repair are not only huge but inexcusable.

These so-called "designers and builders" have used every trick of advertising and publicity to sell themselves to the public, one of which has been their advising the public to leave out the architect, thereby saving an unnecessary commission. The architects in turn have done nothing to controvert this, and enlighten the public as to what constitutes the real services of an architect, and the economic and aesthetic benefits that accrue to the client who employs one. The architect has been too reticent, too dignified, and too ethical to engage in anything that might border on advertising to acquaint the public with facts of his excuse for existence. It is but natural the misinformed public should gain the impression that he is a nonessential element to building—an unnecessary expense to be saved.

It is startling to find the vast number of presumably well-educated persons who have the impression that the architect's only function is to draw plans. If the plans can be obtained in any other manner—from a book, from a contractor, or what-not—that is a good amount of expense well saved. Nothing has been done by the architects to correct this fallacy of thought.

Some time ago many architects and others who have an inherent appreciation of beauty and the fitness of things suddenly awakened to a realization of what was taking place in our domestic environment and looked with horror upon the hideous array of poorly built and poorly designed homes which had sprung up like mushrooms. They then got together and considered ways of inducing and encouraging people to build better homes. The result was the sponsoring and guidance of small-house plan service bureaus and certain magazines devoted to the publishing of material for prospective home builders. This activity has undoubtedly improved the character and the planning of our houses, but it has done little to improve the quality, and nothing to insure the home-builder getting honest value for the money he spends.

The architects' approval of people getting plans from plan service bureaus and paying a nominal fixed price for them has been a mistake because it has not only encouraged people to evade paying a legitimate architectural fee but has given them a misapprehension as to exactly what that fee is for. Few people realize the real advantages of employing an architect, and we architects have done nothing collectively to enlighten them.

The first great value of the architect's service is that of economic planning. Making every bit of usable space count to the greatest advantage means a great deal in this day of high building costs, and this is the most important part of the architect's fundamental training.

The next advantage of the architect's service is his command of those elements of beauty of de-

[Concluded on page 57]

* Courtesy of "California Southland"

RECENT CALIFORNIA THEATRES

[BY HARRIS ALLEN, A. I. A.]

IF THERE is any place where one may violate the ancient convention "Construction may be ornamented, but ornament should not be constructed," it is in the treatment of a theatre. When a building is erected frankly to amuse people, to divert them from serious work and worry, to house the representation of things which are not as they seem, its purposes can be most truly expressed by a false façade. Such, at least, is the assumption under which countless architects have labored. The results have but too often been very obviously labored.

Following our California custom of using Spanish motifs, the group of theatres illustrated herewith have happily escaped this stigma. In general, there is evidenced unity in composition, strong and well-balanced architectural lines, and a gay exuberance of well-modeled detail which is appropriate to style and purpose. While most of them show Baroque influence, one is out-and-out Moorish, very thoroughly carried out, "theatrical" to the last degree; and one interior is modernized with some rather extraordinary hints of "L'Arts Nouveaux."

The execution of all this riot of ornament is extremely good, vigorous and crisp, with little or no looseness or uncertainty. Color is well handled now—there is no excuse for crudity, rawness, muddiness, lack of harmony. These theatres present an effect of mellow splendor, produced by the clever combination of many colors, blended, glazed, antiqued. Fixtures and furnishings are carefully chosen to avoid any jarring note.



Office Entrance, Belasco Theatre, Los Angeles



Wall Paneling, Belasco Theatre, Los Angeles

The comfort of the theatre patron is being looked after most affectionately, with a supply of lounges, smoking rooms, retiring rooms, luxuriant couches, thick rugs, softly shaded lights, and so on, ad infinitum. This phase of public entertainment has evidently grown much more important with the expansion of moving picture popularity, with its changing, waiting crowds.

The function of the theatre nevertheless, despite the increasing emphasis on that portion outside the stage, is still the same; the eye and the ear must be tickled. And doubtless the building of these amusement palaces will continue to afford opportunity for the pencils and brushes and trowels of our architects and craftsmen.



ALHAMBRA THEATRE, SAN FRANCISCO, CALIFORNIA. MILLER AND PFLUEGER, ARCHITECTS

Photo by Gabriel Moulin





LEFT—EXTERIOR; RIGHT—FOYER; ALHAMBRA THEATRE, SAN FRANCISCO, CALIFORNIA
MILLER AND PFLUEGER, ARCHITECTS

Photos by Gabriel Moulin





ABOVE—AUDITORIUM; BELOW—FOYER; ALHAMBRA THEATRE, SAN FRANCISCO, CALIFORNIA
MILLER AND PFLUEGER, ARCHITECTS

Photos by Gabriel Moulin



PROSCENIUM, ALHAMBRA THEATRE, SAN FRANCISCO, CALIFORNIA. [illegible] AND [illegible], ARCHITECTS

Photo by G. —el Moulin



PROSCENIUM, CASTRO THEATRE, SAN FRANCISCO, CALIFORNIA. MILLER AND PFLUEGER, ARCHITECTS



CASTRO THEATRE, SAN FRANCISCO, CALIFORNIA
MILLER AND PFLUEGER, ARCHITECTS

Photo by Gabriel Moulin

SCHOOL, LOS ANGELES.
HONOR AWARD,
A. I. A. 1925.
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MAIN ENTRANCE, TUSTIN UNION HIGH SCHOOL, ORANGE COUNTY, CALIFORNIA. MOTT M. MARSTON, ARCHITECT





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ABOVE—TUSTIN UNION HIGH SCHOOL, ORANGE COUNTY, CALIFORNIA; BELOW—AUDITORIUM, TUSTIN UNION HIGH SCHOOL. MOTT M. MARSTON, ARCHITECT



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LEFT—DETAIL OF BAY; RIGHT—AUDITORIUM ENTRANCE, TUSTIN UNION HIGH SCHOOL, ORANGE COUNTY, CALIFORNIA. MOTT M. MARSTON, ARCHITECT

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ARCHITECT

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CONATY MEMORIAL HIGH SCHOOL, LOS ANGELES, CALIFORNIA MR. A. C. MARTIN, ARCHITECT
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BISMARCK Hotel, Chicago; C. W. and Geo. L. Rapp, Chicago, Architects; Weil-McLain Co., Chicago, Plumbing Jobbers; E. Baggot Company, Chicago, Plumbers



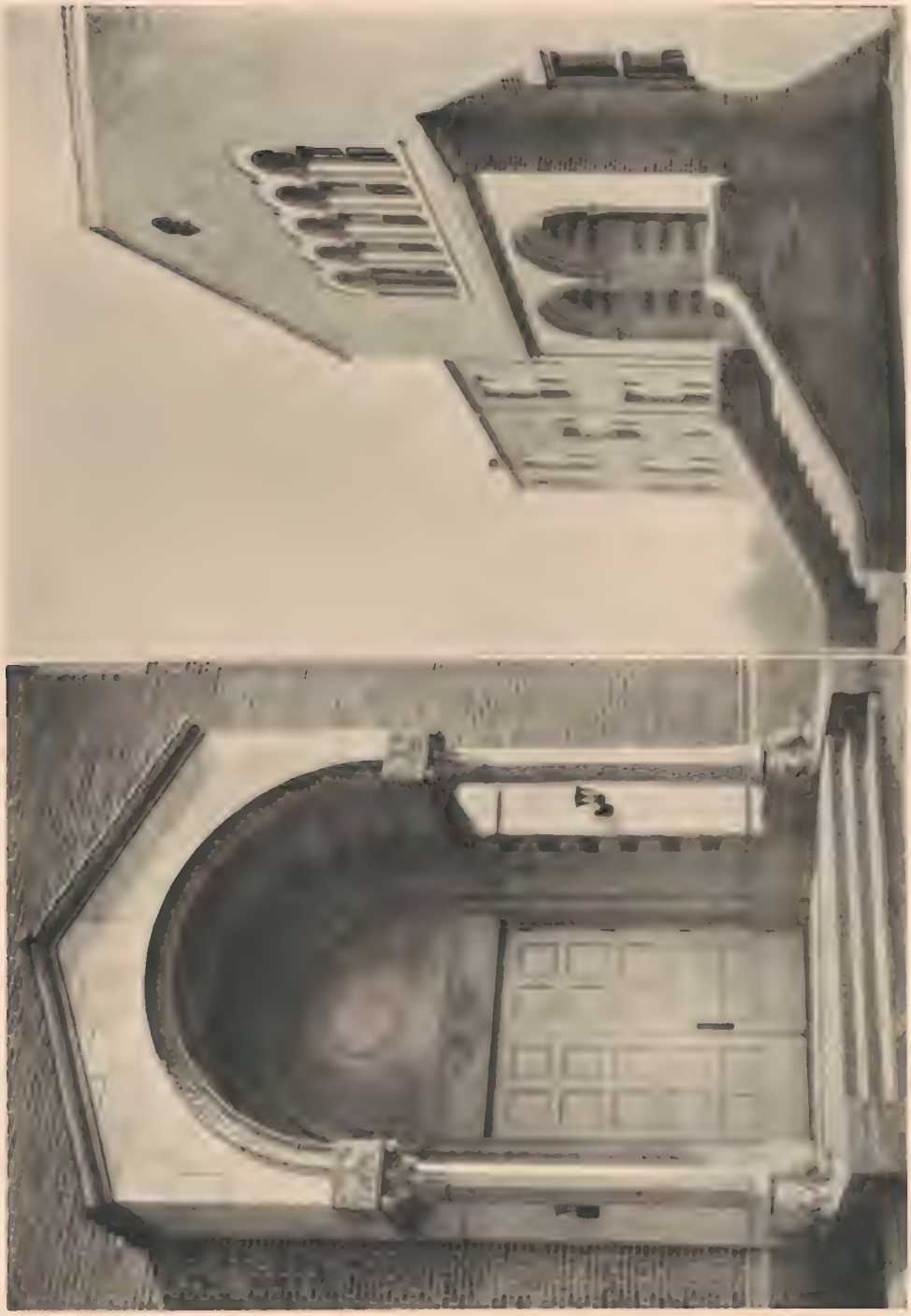
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There is much to interest the architect, the landscape architect, and the town-planner in that unusual community where Kohler plumbing fixtures and private electric plants are made

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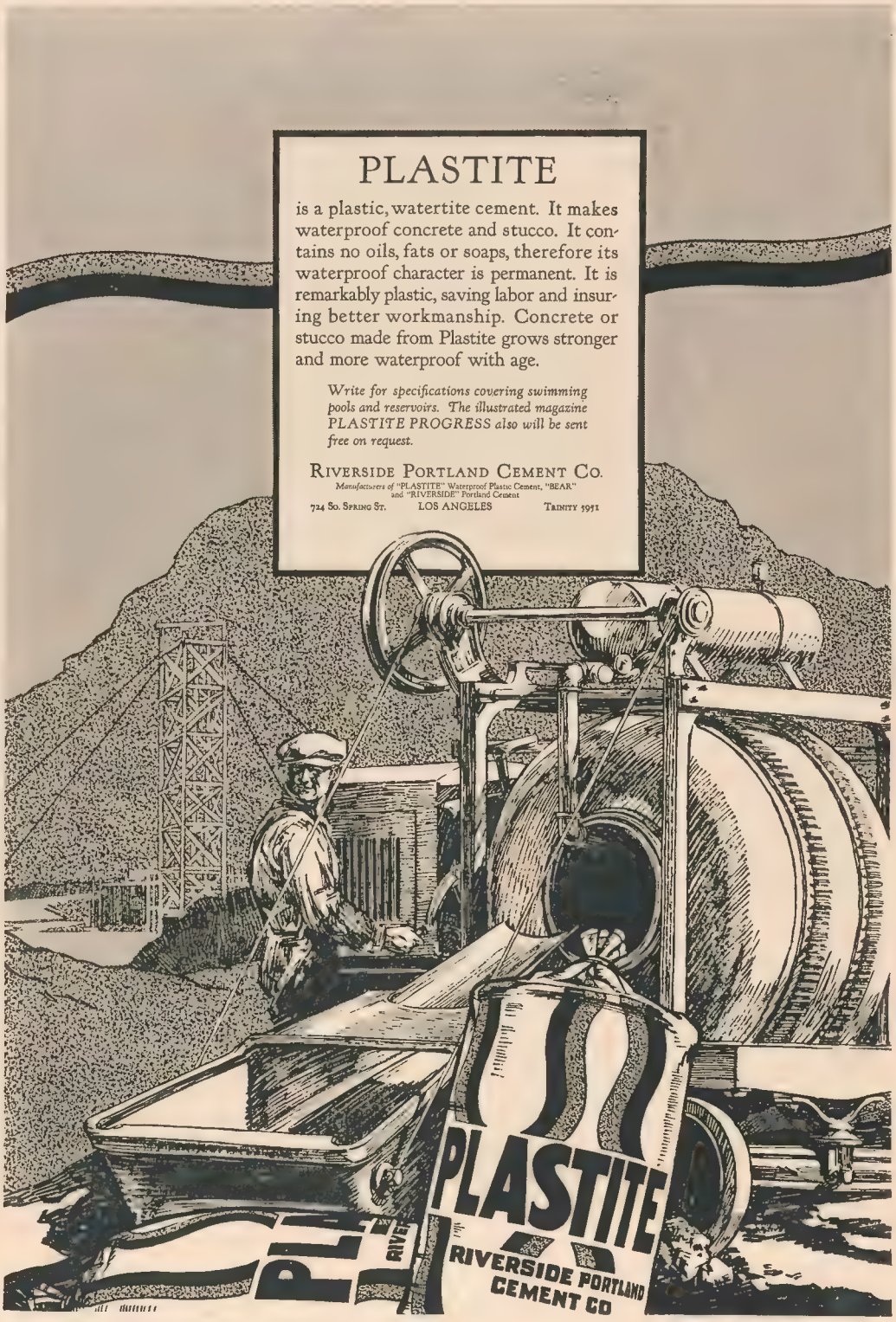
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NEXT MEETING

The next meeting of the San Francisco Chapter, The American Institute of Architects, will be held on Tuesday, January 19, 1926. The exact time and place of meeting will be announced later.

DECEMBER MEETING

A special meeting of the Institute members of the Chapter was called by President John Reid, Jr., for Tuesday afternoon at the Bohemian Club. The meeting was for the purpose of conferring with President D. E. Waid and the Board of Directors of The American Institute of Architects. President Reid called the meeting to order at 5 p. m.

The following members were present: W. B. Faville, Morris Bruce, J. S. Fairweather, Geo. A. Applegarth, Arthur Brown, Jr., Frank V. Mayo, Ernest Coxhead, Harris Allen, E. B. Bertz, Wm. C. Hays, J. Harry Blohme, John Galen Howard, John Reid, Jr., Edw. G. Bolles, James T. Narbett, James W. Reid, G. B. McDougall, Samuel L. Hyman, Frederick H. Meyer, E. J. Molera, Sylvain Schnaittacher, Rudolph Herold, J. R. Miller, John Bakewell, G. F. Ashley, J. J. Donovan, W. H. Crim, Jr., A. J. Evers.

The following Officers and Directors of the Institute were present: D. Everett Waid, C. C. Zantzinger, W. J. Sayward, F. Ellis Jackson, Abram Garfield, W. E. Fisher, Goldwin Goldsmith, E. C. Kemper, Sylvain Schnaittacher.

President Reid gave a short introductory address.

It was moved, seconded and carried that all business be laid on the table until the Directors meeting immediately before the January meeting.

President Reid turned the meeting over to President Waid of the Institute. Mr. Waid made a short address in which he asked for suggestions on Institute policies: Allied Architects Associations, Small Home Service Bureau and the A. I. A. Journal.

There was an open discussion of certain policies and Institute matters which did not call for definite action.

After the discussion President Waid returned the chair to President Reid of the Chapter.

There being no further business, the meeting adjourned.

Respectfully submitted,

ALBERT J. EVERS, *Secretary*.

* * *

CONCERNING MEMBERSHIP

Some of the members of the Chapter have noted the varieties of membership listed in the recently published roster of members and have asked an explanation. The following gives the main facts.

There are at present three classes of regular memberships, in addition to various types of honorary and corresponding members.

The first and largest class is full membership in the Institute, which entitles the holder to receive the Institute Journal and the various publications and communications which are sent out from Institute headquarters in Washington. Applications for this membership are sent to all members in the United States and it carries with it the privilege of holding office and voting on Institute matters. Those elected to the class of "Fellow" are necessarily full Institute members.

The second type of membership is Associateship in the Chapter. Associates are elected purely to the *Chapter* by the Chapter and have the privilege of joining in discussions and voting only upon Chapter matters, as well as participating in Chapter committee work. These Associateships are limited by the Institute Constitution to a term of five years, after which time Associates shall apply for membership in the Institute. Failing to apply or having applied and failed of election, they will automatically forfeit membership and all rights vested therein.

The third class is called Chapter membership. These members are those who belonged to the Chapter prior to December 7, 1916, who are not Institute members but who, failing to become Institute members, still retain their present titles, status and other inalienable rights. No further membership of this class will be created, however, and those existing will gradually disappear.

It is most desirable that all those in the Associate and Chapter membership classes should become full members of the Institute. There are privileges which you are missing and work for the profession in which you should be sharing. The Secretary will be glad to send you an application for Institute membership at your request.

* * *

GLADDING, McBEAN LUNCHEON

Gladding, McBean & Co. entertained at a buffet luncheon at the company salesrooms, San Francisco, December 31, in honor of San Francisco Chapter, A. I. A. The event was well attended and an interesting feature was the display of the studies made by Mr. J. E. Stanton during his recent European travels, with his collection of pottery and tile.

* * *

Kirk M. Reid of the engineering department, National Lamp Works, General Electric Co., Nela Park, Cleveland, O., invites architects and others interested in Hotel Lighting to send for his company's new booklet on that subject. The booklet gives a definite idea of modern practice in hotel illumination.

* * *

One of the most attractive and helpful handbooks on gas ranges for architects and builders that has been published has been issued by the American Stove Company, St. Louis, Mo. It is deserving of a place in the files of every architect.



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A correspondent of the Manchester Guardian, in an article entitled "The City of Wonderful Heights" (August 14, 1925) thus gives his impressions:

"Discriminating people had never told me that New York had so much beauty. The famous silhouette of New York did not impress me [possibly because I saw it first in a Scotch mist] so much as some individual buildings, notably the Shelton Hotel, and the gay, delicate handsomeness of Park Avenue and Lexington Avenue, with their charming brickwork. The newer the buildings the better in this happy city. The combinations of marble or Indiana stone and brick are usually simple and effective.



PARK AVENUE, NEW YORK
Looking southwest from Sixty-sixth Street

The American architects seem to have given themselves to the study of brick with characteristic closeness and intelligence, and everywhere one came on new signs of their mastery of the subject.

"Owing to the millions of bricks required for these vast buildings the architects and brick makers find it economically possible to co-operate to produce particular kinds of bricks, and as the bricks have no structural office in these steel-framed cages all sorts of devices can be used to give variety and quality to the surface; passages of slightly projecting bricks, bricks with the joints scraped out at the front leaving the brick edge open, and other devices for an enrichment by shadow of the huge brick surface. In many of the new buildings the influence seems to be Bologna, particularly in the intersecting arches forming a cornice and the use of projecting bricks. The addition of gargoyles, cartouches, and other separate enrichments high up on the face of the building are usually in perfect scale, suggesting careful experiment with models.



VANDERBILT AVENUE, NEW YORK
Looking northwest from Grand Central Station Viaduct



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Arthur Loomis Harmon, Architect

"The brick varies in color from an unsuccessful lemon white to deep red, with some particularly fine oatmeal tints in the later buildings that take the sunlight with a radiant sweetness. One had the ridiculous fancy about the Americans that after a generation of breakfast-food eaters the oats were now coming out in their architecture. In the clear, gay atmosphere of Manhattan these oatmeal palaces are delightful, even lovely at times, as they take the glow. [Why should our own new Regent Street not have been of brick?]" J. B.

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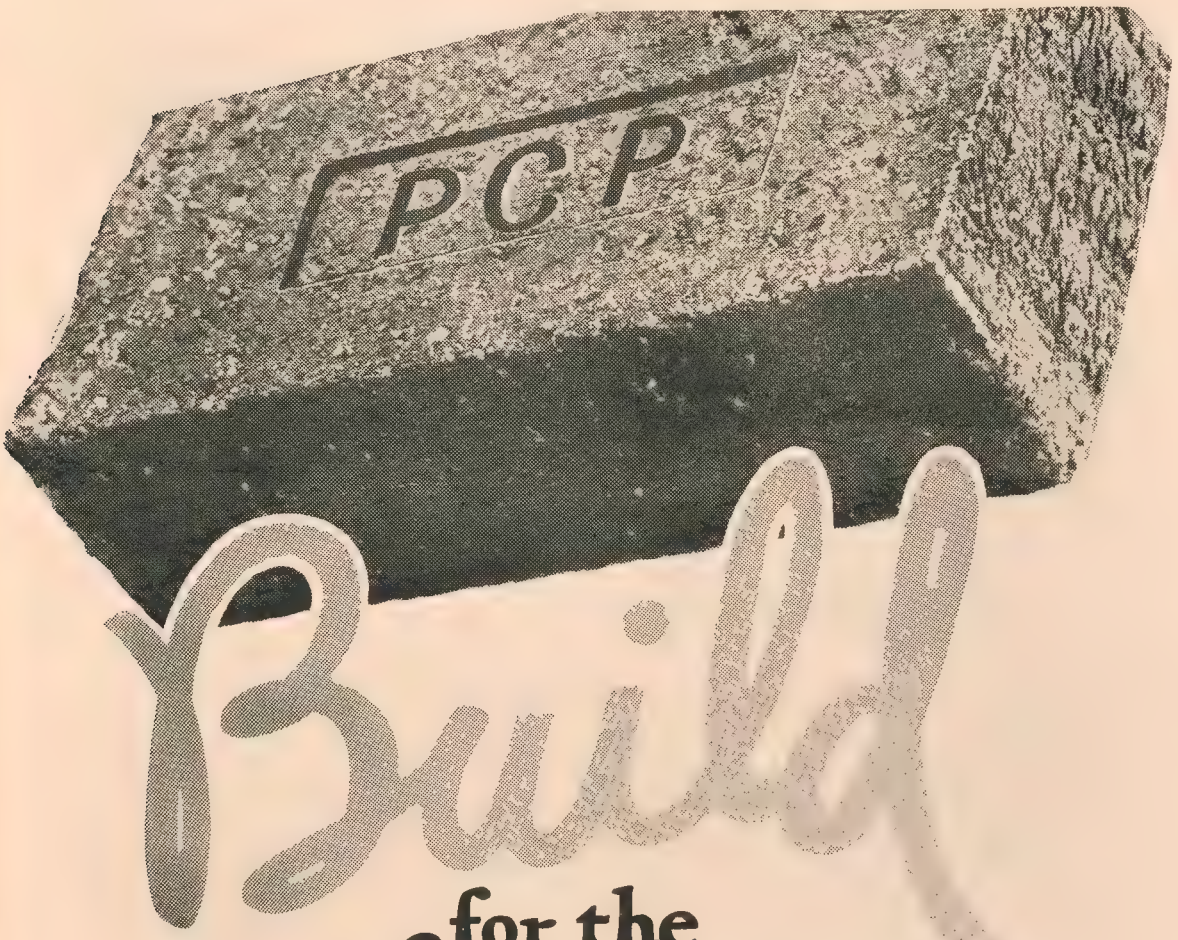
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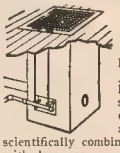
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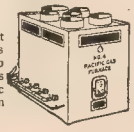
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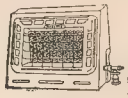




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GOOD-BY, FLORIDA! HELLO, CALIFORNIA!

[BY MISS G. A. SHAFFER]

EDITOR'S NOTE: A score of years ago, an Iowa country editor published a report of the departure of an Iowa family for Missouri. He concluded his report of the departure by saying that the small son of the family on the eve of leaving had appended to his nightly prayer, the remark: "Good-by, God, we're going to Missouri!" But a Missouri editor declared that his Iowa colleague had the facts correct but the punctuation wrong and what the little boy actually said was "Good, by God, we're going to Missouri!" In view of the tremendous development now in progress in Florida and the fact that everyone there is selling Florida, it is likely that Miss Shaffer's article may provoke a retort from our Florida friends that will make that of the Missouri editor seem mild. However that may be, Miss Shaffer has been accomplishing great things in California as a promoter of community apartments and as a real estate expert and her article, inspired by a recent visit to Florida, is of interest if for no other reason than that it gives one Californian's impressions of a state that is very much in the public eye at the moment.

THE dyed-in-the-wool Florida realtor says that there never was a boom in Florida and that as this is the age of rapid transit, fifty to sixty years of development is being crowded into five years. The only difference is that gold-seekers of '49 blazed a trail, leaving oxen bones to mark their passage, whereas on Florida's Dixie Highway, in place of bones, are found the scattered remnants of many cars of a certain well-known make.

Pessimists may ask, "What has Miami to ship from its limited 18-foot-deep harbor outside of tourists, mosquitoes and alligators, and why should they petition to change the name of the little town known as Mosquito Inlet when it is so obviously correct?" But, according to a recent speech of the Governor of Florida, the resort and playground facilities of the state are equal in value to the coal mines of Pennsylvania. The alligators keep in the background of the swamps, but in spite of being assured that there were no mosquitoes in many sections and that on account of the sea breezes they flew 20 miles a day, those we encountered had ceased to be interested in long-distance flights, or else they had completed their daily 20 miles and craved food.

One scarcely enters a garage in Florida before one hears a conversation like "Yes, he would not sell even for a big profit, so they are going to pay $40,000 rent a year for less than a five-year lease." The Pullman conductor said he bought a lot for $5,000 in Miami and now, three years later, has refused $25,000, having put up cheap flats out of which he receives $450 a month rent.

No one there seems to be worried and if one watches the mad mob pouring from trains and busses, seeking any kind of shelter for the night, it is possible to understand why inferior hotels dare ask such outrageous prices for the poorest rooms already inhabited by husky cockroaches. Twelve dollars a night for a room of the "bowl and pitcher" variety is often paid. No wonder it is said: "There are no hotels in Miami; only asylums!"

Some pay $250 to $500 for kitchenette apartments and for three-room apartments from $250 to $1,000. A single room with packing box furniture over a store or in an attic often brings $30 a week.

In spite of the congestion, thousands are rushing to get into Florida. The highways are jammed with enormous busses, private cars, houses on wheels, motorcycles and every kind of conveyance. There are trains that run on schedule, but most trains are from one to eleven hours late and it is not unusual for passenger trains to be set aside for freight trains to pass.

From the Spanish names, one would think this was California. Every California name seems to have a Florida namesake in some new subdivision. And while there is some that is good in new Florida building, there is much that looks suspiciously like it had been "adapted" from California, by copying. Many of the successful California operators are now in Florida, running huge busses full of prospective purchasers from many states.

The old residents regret the loss of their quiet and peaceful days before the subdividers arrived on the scene and wonder if the great influx will not crush natural growth by abnormal conditions. Consequently there is a movement to check the so-called binder trading. Sometimes there will be eight to ten deposits put up, each depositor selling for an advance before the second payment is due, and the original "binder" depositor has made an abnormal profit on the property of someone else.

Whether or not values are stable, it is stated that the New York Stock Exchange sold in one hour a $25,000,000 bond issue for double-tracking in Florida. Whether one fresh from California can find delight in Florida as a whole, there is no denying that the activity on all sides is tremendous. Many Florida people tell Californians that



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their beautiful gulf clouds offset their lack of diversified scenery, mountains and hills. They remind you frequently of their close proximity to New York, and point out that the tired business man can be fishing in semi-tropical waters 40 hours after he leaves the city.

There is no doubt that California can learn some lessons in cooperation from Florida. The big operators say they are making Florida values substantial by offering inducements to those seeking factory sites and to capitalists who will utilize the state's resources in giving employment to the masses. They declare Florida will be the world's sugarbowl and assert that Ford's prospective activities, the better roads, the double-track railroad, the new harbor facilities and the draining of the swamps will all contribute to maintain values.

To prove that they are "getting away with it," the visitor is shown lovely, wooded islands. These are planted usually with Australian pine as it grows six to eight feet a year, making beautiful, lacy hedges. We are told that the purchasers of these islands were taken out in motor boats and shown the spot in the water where their future homes would be. Certainly, many people like Florida in spite of the fact that books mold and woolens in closets have to be sent frequently to the tailors to remove the growth of fungi, while cockroaches, snakes and mosquitoes are plentiful.

But the Florida operators and people do appreciate the value of cooperation and the value of advertising.

The restrictions in most of the subdivisions require houses from $3,500 up. Many are of the Mediterranean type, although the Spanish influence is predominant. One of the "Mediterranean" dwellings we saw was a bright,

[Concluded on page 56]

Good Printing

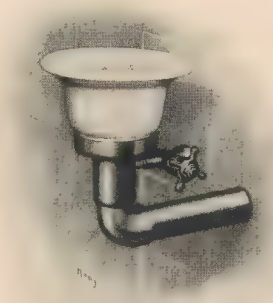
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"NEW FREEDOM" IN ARCHITECTURE

[Concluded from page 5]

space and areas. Here is a climate which encourages departure from the compact and formal. A study of this issue discloses how well they are taking advantage constructively of the privileges that the State affords and permissible, too, because of its expanse and climate.

Another matter which is decidedly gratifying is the increasing number of able architects, both old and young in the profession and practice, who are directing their activities towards school architecture. For a time there may be errors of commission and omission but it doesn't take long with the information and data available today for research and study, before the new student in this work is versed like the old-timer and from it will come new thought, new conceptions, a little more daring and a loveliness in expression both in design and use of materials that add charm and delight to these landmarks which are destined to grace town and country for many years.

The hard-shell, tight-fisted technician is out of place with this new spirit—may I say new era—although developments in school architecture are occurring so rapidly almost every year or every two years are eras in themselves. To be sure, we must follow the technician and the matter of minute detail and exactitude in requirements, but once they have been acquired, like the technique of music, should we not go on to the variations and freedom in action and personal expression as in speech and music in order that what we do is executed practically, economically and correctly and yet gracefully and in good taste?

That is the impression that this issue bequeathes, namely, that the architects responsible for this work have acquired the technique of school hygiene and with that as their guide they have departed from the old roads of travel and have found new ways, modes and forms more pleasing.

Observe from the illustrations the pleasant results in the landscape treatment of the grounds in lawns, shrubs and trees. While the illustrations do not fully convey the color schemes and their harmony, yet there is sufficient of the texture evident in the photographs to enable one to visualize to his own delight how far the architect has achieved in consummation of his problem.

The people of the State have been generous to Education. Great sums of money have been provided for educational buildings and equipment and the tendency is for more to follow and of greater proportions and I think this generosity is largely due to what has been accomplished by the architects in the executed work. A pride in attainment and a sense of intimate possession has permeated the minds of the people and they are accordingly generous to Education. Isn't this selling education for enriched citizenship and selling it by the most tangible means possible? That seems an excellent reason why a fellow architect should feel a sense of pride in the achievements and accomplishments of his confreres working along the same lines.

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GOOD-BY, FLORIDA! HELLO, CALIFORNIA!

[Continued from page 45]

greenish blue with irregular gold balls, dotted here and there. Perhaps it was a pawnbroker's conception of a Mediterranean villa.

Does it pay to give people a free ride of hundreds of miles to sell them real estate? It must or they could not afford to put $15,000,000 in harbor development, a half-million-dollar clubhouse with a glass floor beneath which varicolored lights play, a roof that rolls off with a sound like distant thunder, letting in the tropical moonlight, a casino with a vast pool and an arch entering the ocean, miles of board walks, boulevards a hundred feet wide, a golf course lighted by electricity and many equally amazing innovations.

Everyone says values are stable. But is this believed by the New Jersey tailor, for instance, who just sold his hotel for $170,000 at 100% profit or the Nebraska contractor who made a profit of $30,000 on a quick turnover of his $200,000 apartment house? Their money is said to be tucked away in their home town banks while they say they are waiting to build until they can get materials more easily and to give boom prices a chance to catch up with the great tourist influx.

Yes, Florida is drawing people from all over the world, but that there are some who believe the drawbacks offset the advantages is evidenced by the sign on the automobile of a tourist returning in the hot season who had painted on his car in letters for all the world to see: "I may go to hell, but never again to Florida."

Our trip was interesting, of course, but California never looked so good as at the end of it.

* * *

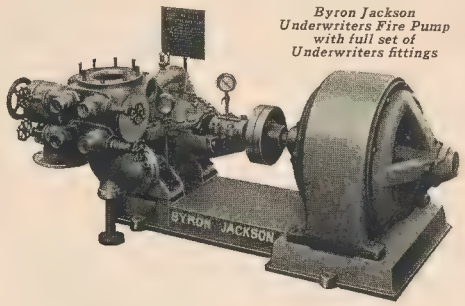
Harry Kenneth Vaughn, architect, announces his removal from 736 S. Flower St. to 2512 W. Seventh St., Los Angeles.

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LONDON—DECEMBER—AN IMPRESSION

[BY WILLIAM M. CLARKE]

EDITOR'S NOTE.—This is the first of a series of articles on Architecture in Europe by Mr. Clarke, well-known architect, who recently returned from an extensive tour abroad as a special representative of the Los Angeles Pressed Brick Company.

A DUN GRAY SKY, the sun an apricot disc hanging low above the Monument. To the left the beautiful spire, by Gibbs, of Saint Martins in the Fields, seen between the columns of the National Gallery. Across the square and in the hazy distance loom the towers of the House of Parliament, all softened by the silver gray mist.

Westminster Bridge, the river, now lighted by the sun escaping for a moment from behind a bank of clouds, is transformed into a magic stream of molten gold, with the shipping in purple silhouette, a subject that cannot be described in words and could only be interpreted by the brush of Turner.

The Embankment sweeping in a graceful curve towards Blackfriars Bridge, wheeling gulls in seemingly never-ending flight, and faintly outlined in the distance the beautiful dome of St. Paul's.

As we pass along New Bridge street, we chance to glance down a narrow passage, Brides Lane, and there, at the end standing clearly against the gray of the sky, Saint Brides, one of Wren's finest examples. We make our way down the lane and around the church through an arched passage into Salisbury Square to obtain another view of this masterpiece, and then hunt out other points of vantage along Fleet street.

One cannot but regret that this gem should be so encroached upon by other buildings that it is almost impossible to obtain point of view from which a comprehensive grasp of the entire mass can be obtained, and in fact this difficulty surrounds nearly all of Wren's work. How much more fitting it seems from the viewpoint of an architect that these encroaching buildings should be removed instead of eighteen of these works of Wren, as is being strongly advocated; the arguments being that as there are thirty-five of these churches and that as the land upon which the eighteen stand is so extremely valuable for commercial purposes, that they should be removed.

An American upon hearing this can not help but feel that we who are charged with being so very commercial in our viewpoint would certainly hesitate before we would destroy these beautiful examples of architecture. What a pity it is that if these churches are demolished that it is not practical for them to be reerected upon some other site. A strong counter influence is at work, and there is hope that many of the condemned will be saved.

Wren's city churches are a never-failing source of delight to one interested in architecture. While his problem was in most cases basically the same, he was invariably confronted with an irregular outline to his site and it is very interesting to study the manner in which he surmounted the difficulties imposed. In cases where the exterior, on account of surrounding buildings, would not show to advantage, he stressed the interior and in most cases where display could be made to advantage upon the elevations the interiors were treated in a more simple manner. In nearly all cases, however, the spire was the crowning glory of the design, and out of the great number that he erected no two are alike, varying from the lead-covered spire of Saint Martins, Ludgate, to the ornate stone steeple of Saint Mary-le-Bow in Cheapside, to the dignified and stately mass of Saint Paul's—and truly indicate the marvelous versatility of the man—when one considers that several of these churches were under course of construction during the period when the cathedral was building, it makes the wonder all the greater. Each one different from the other, yet all architectural gems, and well worthy of careful and individual study.

What a quaint charm one finds in the streets and byways of old London, all outlines so softened and subdued at this time of the year. Odd bits of architecture when you least expect to find them. Down a narrow, crooked passage, through a low arched opening into a tiny square with an old doorway at one side, the last vestige of a once pretentious building, along another street, a bit of old half timber crowded in between modern work. In St. Anne's Lane, a little

[Concluded on page 41]



Illustrating "London—December—An Impression."

SAINT MARTINS IN THE FIELDS—BETWEEN THE COLUMNS OF THE NATIONAL GALLERY



Illustrating "London—December—An Impression."

BRIDES LANE—AND SAINT BRIDES—ONE OF WREN'S FINEST EXAMPLES

Responsibility

QUALITY PAINTING AT MODERATE COST IS ESSENTIAL IF THE DECORATION OF A SCHOOL OR ANY OTHER PUBLIC BUILDING IS TO BE WHOLLY SUCCESSFUL. MORE OFTEN THAN NOT, THE SCHOOL BOARD HAS A $300,000 EDIFICE IN MIND AND A $100,000 APPROPRIATION IN HAND. HOW HE SHALL RECONCILE THE TWO IS A PROBLEM THEY ARE ALL WILLING TO LEAVE TO THE ARCHITECT. THAT HE SOLVES IT SO MANY TIMES TO THE SATISFACTION OF ALL IS INDEED A CREDIT TO THE PROFESSION. AND IT IS WHEN SUCH SITUATIONS CONFRONT HIM THAT THE ARCHITECT MOST APPRECIATES A PAINTING AND DECORATING ESTABLISHMENT WHOSE COMPLETE RESPONSIBILITY IS UNQUESTIONED. FOR MORE THAN FORTY YEARS THIS FIRM HAS BEEN PRACTICING COOPERATION, DEVELOPING CRAFTSMANSHIP, PERFECTING AN ORGANIZATION WITH THE TECHNICAL KNOWLEDGE AND PRACTICAL TRAINING TO KEEP DOWN COST WHILE KEEPING UP QUALITY. OF COURSE, THERE IS A POINT BELOW WHICH EVERY DOLLAR SAVED IN PRICE IS LOST IN QUALITY AND WE STRIVE TO DESERVE THE RESPECT OF THOSE WE SERVE BY DECLINING EVER TO GO BELOW THAT POINT. WE WILL NOT ACCEPT A PROFIT AT THE POSSIBLE EXPENSE OF OUR REPUTATION FOR RESPONSIBILITY.

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NEW SCHOOLS—NEW WINDOW-CONSCIOUSNESS

[BY GEORGE P. RICHARDSON]

THE advances which have been made in school design during the past few years have nurtured in the minds of those who plan schools a newer, greater window-consciousness. Architecturally as well as practically speaking, school windows are receiving more consideration in California than ever before—consideration that extends beyond mere appearance to durability of materials, efficiency of operation, maximum lighting and ventilating capacity, and ease of handling.

To this growing knowledge of fenestration, the steel window industry has been a generous contributor, and has led the way in the adaptation of window design to building architecture and light-and-ventilation requirements. Three distinct types of window for school buildings have been developed—the reversible, the counterbalanced, and the horizontally pivoted—each fulfilling a mission of its own.

All three types possess in equal measure the recognized advantages of steel windows, which include maximum glass area for the masonry opening size, freedom from warping or sticking, adequate ventilation and easy control. Such differences as there are among the three types arise from the general design and the arrangement of ventilators, corresponding to the sash of wood windows.

The type most generally used in California schools is the reversible, and this is really divided into two classes, designated, for convenience, "Type A" and "Type B." The former has large panes and few muntins, generally so located as to form a border of glass all around the large central portion, which may or may not be divided horizontally. The muntins, being of rolled steel, are trim, narrow lines that blend beautifully with any surroundings. This is the type of window to be preferred for severely plain exteriors.

Excellent ventilation is provided by the "Type A" window, as it is easily adjusted to any desired size of opening. The ease with which the ventilators are controlled means less expenditure of energy by the teacher whose responsibility it is to look after the comfort of her pupils.

An ingenious mechanism of the simplest sort is responsible for the perfect control of the sash. The large ventilators are attached at their upper corners by pivoting on shoes which slide in channels in the vertical muntins. These sliding shoes remain in the plane of the window and make the sash slide in such a way as to reverse themselves. This reversing process, from which the window gets its type designation, presents the exterior face of the ventilator or sash to a window-cleaner on the inside, making it a simple matter to wash the glass. At the same time ample opening is formed to permit one to reach out and polish the fixed panes.

The other member of the reversible family, the "Type B" window, appears to be a favorite with California school architects, and has been used in three schools in Oakland alone—the Columbia Park, Crocker Highland, and Prescott buildings. The McKinley School, at Stockton, has similar fenestration. Incidentally, the Detroit Steel Products Co. has established a Pacific Coast factory at Oakland, Calif., for the manufacture of steel windows exclusively.

In general, it can be said that reversible windows of this type are particularly well adapted for buildings of the more ornate sort, with stone or terracotta trim, for "Type B" windows are cut up into 12 in. by 18 in. or 14 in. by 20 in. lights. The ventilators operate in the same manner as these of "Type A"—on sliding shoes, with a self-reversing action—and are as easily cleaned from the inside of the building.



Library, Leland Stanford, Jr., University, Palo Alto, California.

The small lights make this window economical to maintain, as broken panes can be replaced at slight expense. Moreover, it is available in styles which provide 100 per cent ventilation, a fact which especially recommends it for use in open-air schools. Also, reversible windows close just as tightly as weather conditions may demand, being clamped shut by a cam-acting latch. In case sunlight enters too strongly at certain hours of the day, shading is a simple matter, for the out-swinging ventilators offer no interference with shades.

If taste or circumstances call for steel-window advantages with wood-window appearance, the counterbalanced steel window is the answer. As its name indicates, the two vertically sliding sash are balanced against each other; as the lower one is raised, the upper one is lowered, until the upper and lower edges of both coincide. Circulation of air is thus assured through two apertures, one near the top and the other at the bottom.

Flexibility in the arrangement of vertical muntins (no horizontal bars other than the framing and sash sections are used) is one of the architectural advantages of this type. One, two or three vertical muntins may be incorporated in a sash of a given size. As the number of muntins is increased, with consequent narrowing of the panes of glass, the impression of building height is strengthened; the fewer the muntins and the wider the individual lights, the greater the apparent width. This is fundamentally a window for severe, chaste architecture.

The counterbalanced window must be cleaned from the outside. Whatever advantage it possesses over the reversible type lies in the simplicity of its hardware and the greater ruggedness of its operating mechanism, with a resultant lower upkeep cost.

Similar in appearance to "Type B" reversible windows, yet with ventilators hung differently, the horizontally pivoted ventilator window finds its largest field of usefulness in libraries and auditoriums, as well as in manual training and shop instruction buildings. In this window, the ventilator or sash is pivoted horizontally, so that the lower half extends outward and the upper half inward, when opened.

This window is easily handled, although it lacks the

[Concluded on page 53]



Photographs by Gabriel Moulin.

PARKSIDE SCHOOL, SAN FRANCISCO. JOHN REID, JR., ARCHITECT



Photograph by Gabriel Moulin.

COMMODORE STOCKTON SCHOOL, SAN FRANCISCO. JOHN REID, JR., ARCHITECT

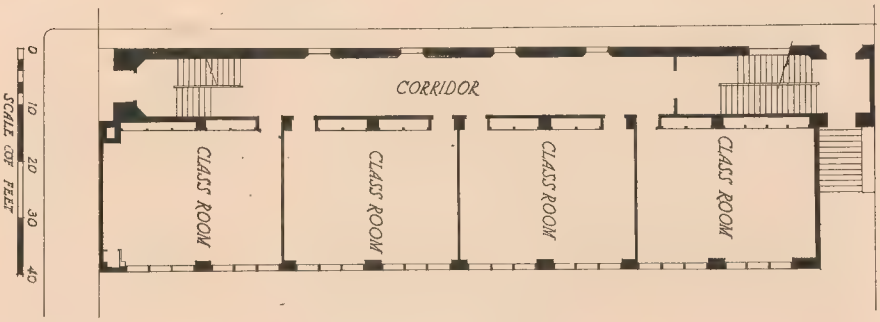


Photograph by Gabriel Moulin.

COMMODORE STOCKTON SCHOOL, SAN FRANCISCO. JOHN REID, JR., ARCHITECT



Photograph by Gabriel Moulin.



ABOVE—COMMODORE STOCKTON SCHOOL, SAN FRANCISCO. BELOW—PLANS, COMMODORE STOCKTON SCHOOL. JOHN REID, JR., ARCHITECT



FRANCISCO SCHOOL, SAN FRANCISCO, CALIFORNIA — JOHN REID, JR., ARCHITECT

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Photograph by Gabriel Moulin.

HORACE MANN SCHOOL, SAN FRANCISCO. JOHN REID, JR., ARCHITECT



SALINAS HIGH SCHOOL, SALINAS, CALIFORNIA. RALPH WYCKOFF, ARCHITECT

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Photographs by Gabriel Moulin.

HORACE MANN SCHOOL, SAN FRANCISCO. JOHN REID, JR., ARCHITECT



HORACE MANN SCHOOL,
SAN FRANCISCO.
JOHN REID, JR.,
ARCHITECT

Photograph by Gabriel Moulin.



SAN FRANCISCO.
JOHN REID, JR.,



ADDISON AVENUE ELEMENTARY SCHOOL, PALO ALTO, CALIFORNIA. ALLISON & ALLISON AND BIRGE M. CLARK, ASSOCIATE ARCHITECTS

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SAN FRANCISCO AND LOS ANGELES



Photograph by Gabriel Moulin.

GALILEO HIGH SCHOOL, SAN FRANCISCO. JOHN REID, JR., ARCHITECT

CROCKER HIGHLANDS SCHOOL, OAKLAND. WALLS OF DICKEY MASTERTILE
Architects, Wythe, Blaine & Olson; *Genl. Contractor,* John E. Branagh; *Masons,* Brigham & Keough



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Six Oakland schools, just completed, have walls of Dickey Mastertile. The plans of others call for the same type of wall construction.

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GALILEO HIGH SCHOOL, SAN FRANCISCO. JOHN REID, JR., ARCHITECT



ABOVE—STUDY, MISSION HIGH SCHOOL, SAN FRANCISCO; BELOW—STUDY, DUDLEY STONE SCHOOL, SAN FRANCISCO.
JOHN REID, JR., ARCHITECT



Photograph by Gabriel Moulin.

HIGH SCHOOL OF COMMERCE, SAN FRANCISCO. JOHN REID, JR., ARCHITECT


SAINT VINCENT'S CHURCH
IN LOS ANGELES
ROOFED WITH
BURNED
CLAY
TILE
FROM OUR KILNS
Albert
Martin
Architect
LOS ANGELES
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HIGH SCHOOL OF COMMERCE, SAN FRANCISCO. JOHN REID, JR., ARCHITECT

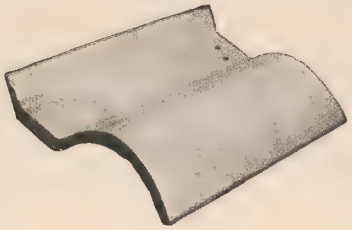


RAYMOND SCHOOL
South Pasadena

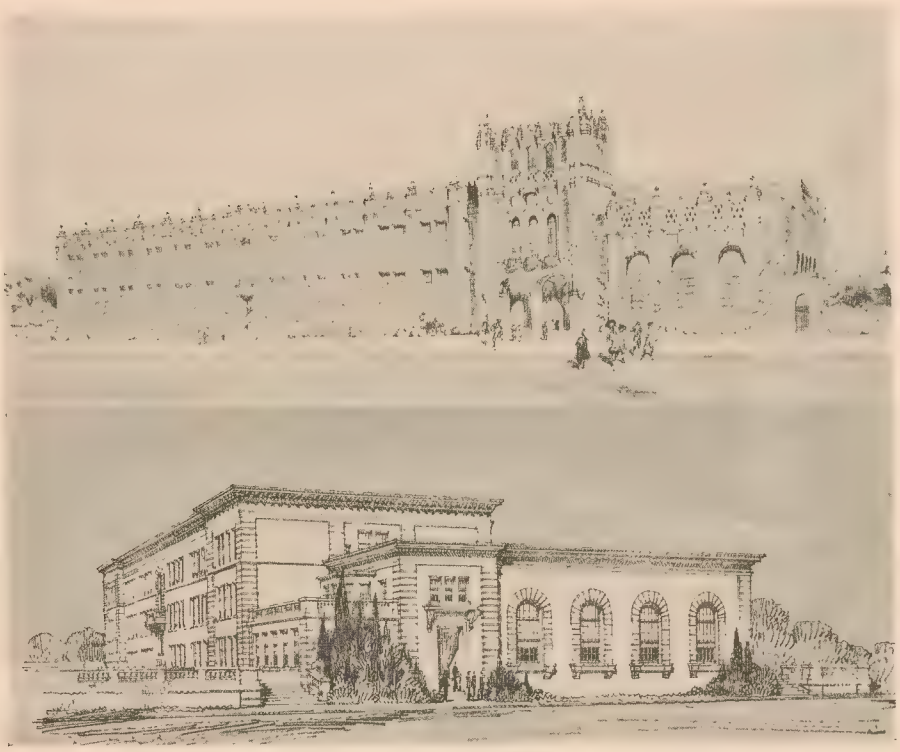
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J. A. DRUMMOND, Roofing Contractor

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ABOVE—ALAMO SCHOOL, SAN FRANCISCO. J. R. MILLER AND T. L. PFLUEGER, ARCHITECTS; BELOW—SKETCH FOR LE CONTE SCHOOL, SAN FRANCISCO. JOHN GALEN HOWARD AND ASSOCIATES, ARCHITECTS



HILLSIDE SCHOOL, BERKELEY, CALIFORNIA. W. H. RATCLIFF, ARCHITECT



PACIFIC SCHOOL OF RELIGION, BERKELEY, CALIFORNIA. W. H. RATCLIFF, ARCHITECT

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A bathroom installed for the Crane Co., utilizing warm color tones throughout with a contrasting sparkle of green and blue mosaics.

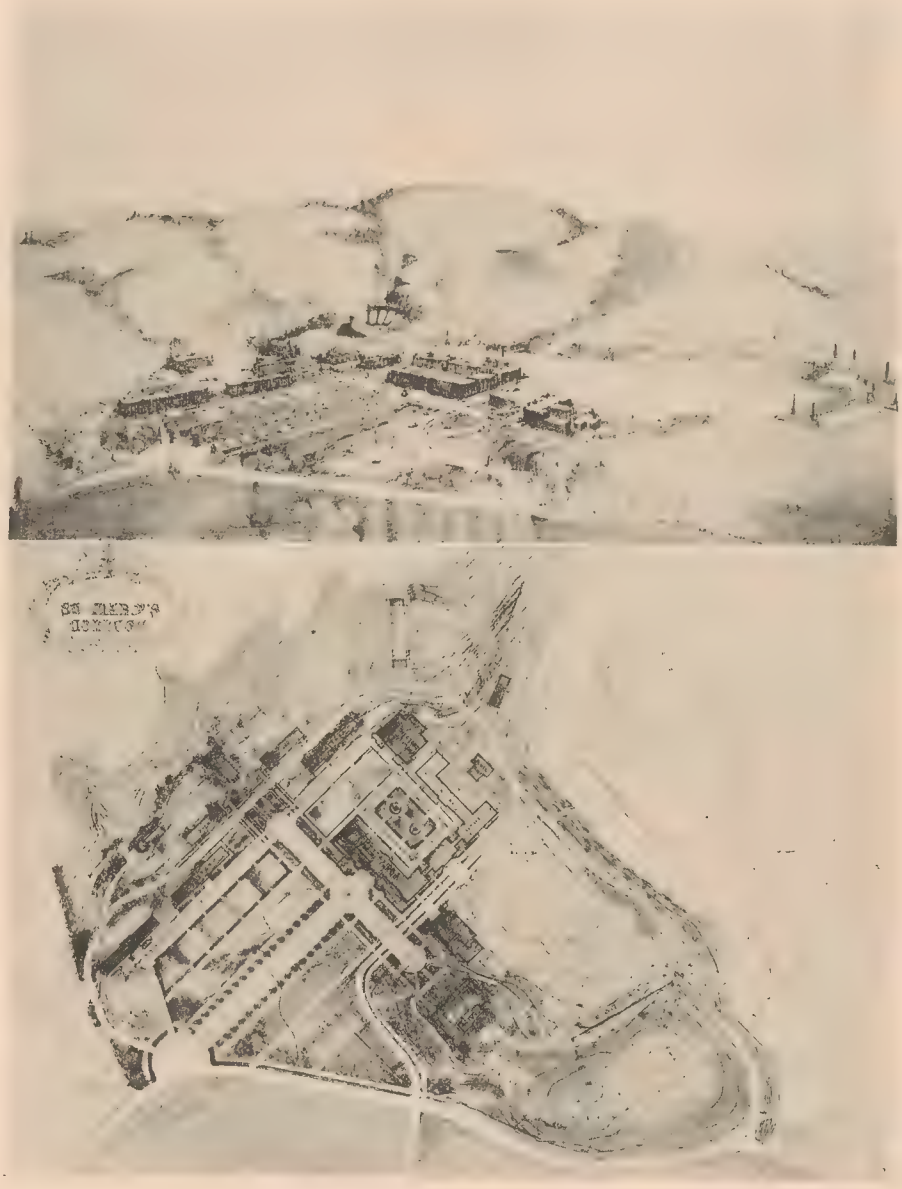
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ABOVE—ST. MARY'S COLLEGE; BELOW—PLAN, ST. MARY'S COLLEGE, OAKLAND, CALIFORNIA.
JOHN J. DONOVAN, ARCHITECT



At the left—the new Medico-Dental Building at Eighth and Francisco Streets, Los Angeles; Walker and Eisen, Architects, and William Simpson Construction Co., Contractors. At the right—the new Textile Center Building at Eighth and Maple, Los Angeles; Douglas Lee, Architect, Andrew Seabloom, Contractor. Both of these beautiful buildings used special selections of Pacific Clay Face Brick.

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·EDITORIAL·

A Uniform Building Code

PROGRESS toward a uniform building code for the Pacific Coast is definite and encouraging. Such a code has been under preparation for some time by the central section of the Building Inspectors' Conference, and has been amended in accordance with suggestions from the South. After consideration by Northern officials, it will be put into final shape at a general conference, then submitted for approval to the various States and cities.

At present no two codes are alike. Moreover, it is next to impossible to keep up with the changes that are being made, here, there, everywhere. It does not take the genius of a Hoover to realize the gain in time, money and effort which standardization will bring about. Certainly architects will hail a uniform code with relief, and, to hardly a less extent, the producers of building materials.

* * *

The Architect's Responsibility

LAYMEN generally, and architects perhaps too frequently, fail to realize the responsibility which a professional man owes to the public. All architects of standing realize their obligation to their clients, and to the building industry as judges and arbitrators; but there is a larger obligation which is just as binding upon every architect. In a recent address to the Royal Institute, Dr. Raymond Unwin, F. R. I. B. A., brought out one phase of this responsibility so clearly that American architects would do well to consider these words of our English brother:

"If there is even a measure of truth in my view that this approach to architecture from the dwelling is best for the architect, and that the interest and appreciation of the people can best be stirred in their home whence it will spread in widening areas until it embraces the whole town, then I suggest that in our architectural training greater emphasis might be laid on this work. Let every student study the life of the home and learn to plan and design the small house thoroughly; let him follow this with some study of the combination of small houses into buildings composed of two, three, four or more dwellings, and the further combining of these larger units both in plan and elevation into more extensive groups, developing by the arrangement architectural relations and unity, in harmony with the contours or other features of the ground. This affords a truly fascinating field of design which few have yet explored, and fewer mastered. From this he will proceed to the development of sites and their relation to the town plan; when in due course he comes to exercises in monumental design he will at least have some idea of their place in the city, and the background against which they should stand. Incidentally, as our schools must turn out many architects whose opportunities for monumental work will be long in coming, and some whose gifts do not qualify them for such work, we shall at least have trained numbers of men better qualified to occupy that almost limitless field of house building and city planning which offers ample scope for men of very varying talents.

"Finally, we must not forget that, be we artists or be we practical men, we are citizens of our town or village; and to the extent that we are specially qualified to judge in such matters, are the more responsible as trustees for posterity that our city is handed down to them with its treasures intact and its beauty preserved or restored. Therefore let us get together in ways appropriate to our local circumstances. Our president made an admirable suggestion in his address, which will suit many places. In one town I know excellent work is being done on another line; the resident architects form a panel under the leadership of one of their number who acts as consultant to them and to the town council, coordinating their work and advising the authorities. He apportions the building among them, himself doing no building, but cooperating with the authority and their engineer in the town or site planning.

"From the high average of work resulting, I judge the arrangement to have no small educational value for the architects, as it certainly confers much benefit on the city. There are many ways in which the influence of the architect may extend. The first and the one most under our control is a thorough knowledge of the work and what is required. That is not all; but it is our part, and I say to the younger architects and the students, if you will so qualify that you can do this work sufficiently well, there is today a better chance than has existed for many a year, that the opportunity to work towards the improvement of the homes and the beautifying of the city will come to those who are ready for it. For it can hardly be doubted that we are entering a period of planning and coordination of work in many spheres, a period when I believe the architect and the designer will have an opportunity to strike out from the eddies into the main stream of life and play a more important and a more worthy part than they have often played in the recent past."*

*Journal of the R. I. B. A.

* * *

Adequate Inspection

FOR some time, efforts have been made by architects' and engineers' associations to secure an increase in the number—and ability—of building inspectors in our growing cities. Whatever the cause, whether it be "politics" or a sincere desire for economy in public administration, there has been little or no response to these efforts.

Two recent calamities are the direct result of this short-sighted policy. In San Francisco, a building wall fell over and in Pasadena, a temporary grandstand collapsed, bringing in each case, death and suffering to human beings.

Adequate inspection could have prevented these disasters. Is it possible that the lesson will go unheeded?



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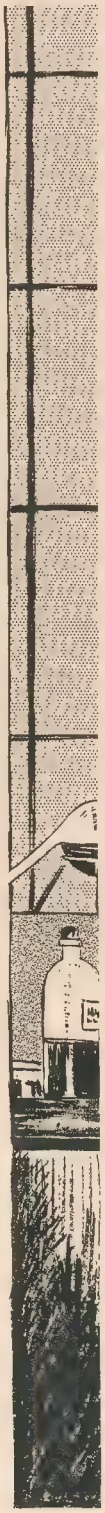
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SAN FRANCISCO CHAPTER AMERICAN INSTITUTE OF ARCHITECTS

MONTHLY BULLETIN

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GEORGE W. KELHAM, one year
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NEXT MEETING

The next meeting of the San Francisco Chapter, The American Institute of Architects, will be held on Tuesday, February 16, 1926, at 6:30 p. m., at the new quarters of the San Francisco Architectural Club, 523 Pine street. Dinner will be served at 75 cents per plate.

The regular meeting of The American Institute of Architects San Francisco Chapter was held on Tuesday evening, January 19, 1926, in the rooms of the San Francisco Architectural Club, 77 O'Farrell street. The meeting was called to order at 7:45 p. m., President John Reid, Jr., in the chair.

The following members were present: Stanton D. Willard, Earle B. Bertz, Sylvain Schnaittacher, Albert Schroepfer, E. H. Hildebrand, Frederick H. Reimers, Morris M. Bruce, William Mooser, John Reid, Jr., John Galen Howard, Harris Allen, Henry T. Howard, P. J. Herold, Frederick H. Meyer, Chas. F. Maury, Albert J. Evers.

MINUTES

The minutes of the previous meeting were accepted as published.

UNFINISHED BUSINESS

The Secretary reported that the financial report of the visit of Institute Directors could not be completed until all the bills were received.

REPORTS OF STANDING COMMITTEES

Chairman Frederick H. Meyer reported for the Committee on Legislation and Building Laws chiefly regarding the recommendations to the Board of Public Works of San Francisco regarding the changes in organization of the Building Department. The Committee cooperated in this work with representatives from the American Society of Civil Engineers, the American Association of Engineers, The Builders' Exchange and the Industrial Association of San Francisco.

Moved, seconded and carried that the committee be tendered a vote of thanks and that the report be received and placed on file.

Chairman Harris Allen of the Committee on Public Information and Entertainment reported that he had submitted articles for the Builders' Exchange Journal.

GENERAL BUSINESS

Regional Director Schnaittacher reported on the question of Institute policies regarding the Small House Service Bureau, the Association of Architects and the Institute Journal. It was tentatively decided to obtain Chapter opinion by means of a questionnaire.

Mr. Harris Allen read a digest of the Santa Barbara Community Arts Association Report on the Small House Problem.

Moved, seconded and carried that the digest be laid on the table until the next meeting.

The renewal of membership in the National Fire Protection Association was brought up for discussion. It was recommended by the Executive Committee that membership be dropped.

The question of quarters with the San Francisco Architectural Club was brought up, cost to be $25 per month with privileges of holding meetings and using rooms.

Moved, seconded and carried that the Chapter join with the S. F. A. C.

Request of the Regional Plan Association for endorsement was brought before the meeting.

Moved, seconded and carried that the Secretary draw up and send a letter of endorsement to the Regional Plan Association.

There was some discussion of the preservation of the Exposition Fine Arts Palace. Mr. Frederick Meyer explained methods proposed and the expense of this preservation.

After some discussion, it was moved, seconded and carried that a committee be appointed to ascertain conditions of the Civic Center Plan and report to the Chapter their findings.

Question regarding the signature of plans by architects or engineers when submitting plans for permit was brought up. No action was taken. Discussion to be carried on at the next meeting.

Mr. Hildebrand read a resolution on the death of Mr. August Headman on August 9. It was moved, seconded and carried that the resolution be spread upon the minutes.

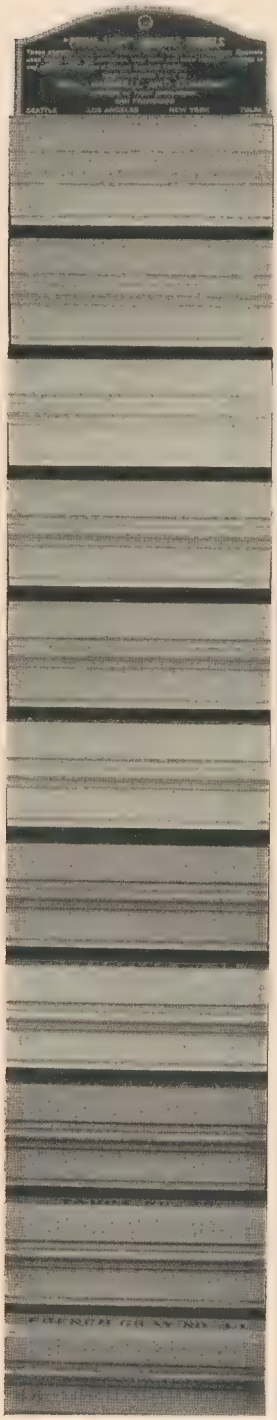
AUGUST G. HEADMAN, born April 13, 1883; elected to the San Francisco Chapter A. I. A. November 18, 1909; admitted to the Institute May, 1916; died October 28, 1925.

In the passing of Mr. August G. Headman at the age of 42 on October 28, 1925, the San Francisco Chapter of The American Institute of Architects and the profession of Architecture has lost a man of singular capacity in his chosen profession.

He was taken from his work in his prime and died when manhood's morning almost touched noon and while the shadows still were falling far towards the west.

As a young man, Mr. Headman was full of ambition and enthusiasm and this youthful enthusiasm never left him. After receiving his education in the San Francisco Public Schools, he entered the profession at the age of 16 as a student draftsman through the offices of Salfield and Kohlberg and Havens and Toepke, in the evenings attending the Mechanics Institute Art Classes, the Hopkins Art Institute and the Humboldt Evening Technical School. Recognizing the need for a greater architectural training among the student draftsmen, he organized the San Francisco

[Concluded on page 50]



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A BRIEF HISTORY OF BRICK

[BY JOHN LEWIS BROCK]

BEFORE Babylon became the holy city of Western Asia—before the building of the pyramids—before the Israelites knew bondage in Egypt . . . before all these things, there was brick! To trace back to the origin of brickmaking is impossible. The quest leads one beyond points where history becomes only semi-authentic; then purely conjecture. However, it is a well-authenticated fact that burnt bricks were made by the Babylonians more than 6000 years ago. The site of the ancient city of Babylon is still marked by huge mounds of brick—the ruins of its great walls, towers and palaces. This would indicate that the city was predominantly of brick construction, for these great quantities of still-serviceable brick remain after their number has been depleted by centuries by the custom of utilizing the brick of early times in the construction of modern towns in the surrounding country.

The Chinese claim extreme antiquity for their clay industries. But it is highly probable that the knowledge of brickmaking traveled eastward from Babylonia across the whole of Asia. It is generally believed that the art of making glazed brick, so highly developed afterwards by the Chinese, found its way across Asia from the west—through Persia and northern India to China. The Great Wall of China was constructed partly of brick, both burnt and unburnt, but it was built at a comparatively late period (210 B. C.). There is nothing to show that the Chinese had any knowledge of burnt brick at the time the art was flourishing in Babylon.

Brickmaking formed the chief occupation of the Israelites during their bondage in Egypt, but in this case the bricks were probably sundried only, and not burnt. These bricks were made of a mixture of clay and chopped straw or reed, worked into a stiff paste with the addition of water. The clay was the river mud from the banks of the Nile, and as this had not sufficient cohesion in itself, the chopped straw or reed was added as a binding material. The addition of such substances increases the plasticity of wet clay, especially if the mixture is allowed to stand for some days before being used. These sundried bricks, or "adobes," are still made, as of old, on the banks of the Nile. The method employed is as follows: A shallow pit or bed is prepared, into which are thrown the mud, chopped straw and water in suitable proportion. The whole mass is then trampled upon until it is thoroughly mixed and of the proper consistency. It is then shaped, by hand or in molds, and the bricks exposed to the heat of the sun.

Historians make mention of three kinds of bricks being made by the Greeks, but there are no indications of the widespread use of any of the three types. The walls of Athens on the side toward Mount Hymettus were the most important brick structures of ancient Greece.

The Romans became masters of the brickmaker's art, having probably acquired the greater part of their knowledge in the East during their occupation of Egypt and Greece. They revived and extended the manufacture of bricks at about the beginning of the Christian era; exercising great care in the selection and preparation of their clays, and introducing the method of burning brick in kilns. They carried these methods throughout western Europe, and there is abundant evidence that they manufactured kiln-burned bricks extensively in Germany and in Britain.

The art of brickmaking appears to have been lost in Britain with the withdrawal of the Romans. It is doubtful if any burnt bricks were again manufactured there until the thirteenth century. Such bricks as were used during this protracted interim were taken from the remains of Roman buildings—as at Colchester and St. Albans Abbey. One of the earliest existing brick buildings erected after the revival of brickmaking in England is Little Wenham Hall, in Suffolk, built about A. D. 1210. It was not until the fifteenth century that brick again came into general use.

The first brick building in the United States was erected on Manhattan Island in the year of 1633 by a governor of the Dutch West India Company. The bricks used in this building were made in Holland, where the industry had long before reached a stage of great excellence. For many years bricks were imported to America from Holland and from England. Bricks were first manufactured in America in about 1650 at New Haven, Connecticut. The industry spread slowly through the New England States—for many years the home-made article being inferior to bricks imported from Europe.

The history of the use of bricks in America is an interesting one, and, at the same time, a history replete with sorrow. The reason for this is that in almost every instance where brick predominates in an American city's choice of building material, that city has suffered a great conflagration before awakening to the necessity for safe, durable construction. Philadelphia is an exception to this rule. Still, even in the case of that city, the precautionary attitude which dictated the almost universal use of brick may be traced to a great fire. Very fresh in the memory of Philadelphia's early settlers was the recollection of London's fire catastrophe of 1664. In the case of Chicago, an outstanding brick city, her lesson was learned at first hand. The Chicago fire of 1876 assumed the proportions of a holocaust. Then came drastic and effective fire menace restrictions; and Chicago has suffered no considerable fire losses since. This story of great conflagrations being followed by safe and sane building requirements has been told many, many times in the history of this country.

The burning or firing of bricks is the most important factor in their production. Their strength, metallic hardness and durability depend very largely upon the character and degree of firing to which they have been subjected. The action of the heat brings about chemical decompositions and recombinations which entirely alter the physical character of the dry clay. Years of continued experimentation have brought about process refinements which leave little, if any, room for improvement. To-day, finishing temperature ranges from 900 degrees, Centigrade, to 1250 degrees, Centigrade. Such highly intense firing produces bricks which are absolutely impervious to disintegration brought about by the passage of time in almost every other substance known to science. All elements susceptible to natural deterioration, which, in the main, is always atmospheric, have been consumed by fire in the making of the product. Brick is far more durable than granite or any other stone used in building construction.

In California brick is fast coming into popular favor for general residential purposes. There are two special reasons for this. First, architects have found that brick lends much grace and beauty to the Mediterranean types of homes, which, as we all know, include the Italian and Spanish. And again, because of the great popularity which the use of extreme kiln-run brick has achieved.

Extreme kiln-run brick is the term that for years has been applied to bricks that take on the deeper shades in the process of burning. Such bricks range in colors from

[Concluded on page 45]

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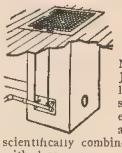
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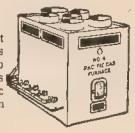
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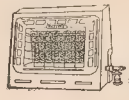




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LONDON—DECEMBER—AN IMPRESSION

[Concluded from page 5]

triangle of land, three or four graves with moss-covered headstones, and so on, and on—it is all like a journey of exploration. If these old buildings could but speak, what tales they could tell. The very names of the streets have an appeal: Paternoster Row, Ave Mary Lane, Creed Lane, Deans Court, all suggested an ecclesiastical character. While Poultry, Fish street and Bread street indicate vicinities taken over by merchants in the respective lines. The two districts in which the Jews were permitted to reside still retain the names of the Old Jewry and Jewin street and thus it is with nearly every street name in London. If one will but take the time to trace it through, there will be found an historic reason for the name.

One often hears that London is lacking in color, that she is dingy and dull, but today, and it is December, she is full of color. True, it is not the color that one finds under conditions of bright sunlight with the resulting brilliant highlights and deep shadows, for here everything is softened by the low-hanging mist that imparts an opalescent tone over all. While the general hue is gray, it is a wonderful combination of grays changing constantly and relieved by dashes of bright color. As twilight falls and night comes on you may chance to glance down some side street and see the flare of torches lighting up the barrows of hucksters, piled high with green and red and amber of their wares, and all set off against the deep velvety black; or on the more traveled ways the shop lights casting their golden reflections from the wet pavements, and through it all that wonderful haze that seems to blend the scene into one harmonious scheme.

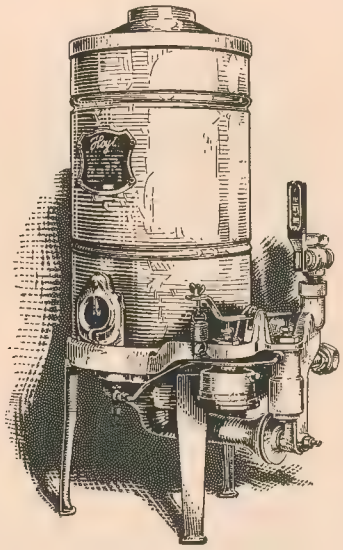
And this is particularly true of the city at night, whether you may be in rushing, surging Piccadilly with its lighted shop fronts and brilliant red busses giving a gay note to the scene or whether you may be in some little by-street with the dim lights of some small shop reaching out fingers of color through the mist; or you stand upon the Embankment and look out upon the Thames with the arches of a bridge showing black against a luminous sky and reflected in the stream barges in mid-channel appearing dark upon the water, and a myriad of lights like jewels dancing upon the surface of the river. At such a time one longs for the gift to transpose the scene into color in a manner accomplished only by one—Whistler.

* * *

For the first time in the history of the plate glass industry in the United States, a total of over 10 million square feet of polished plate glass has been made in one month. This new high record was made during August.

* * *

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KOHLER OF KOHLER

Plumbing Fixtures

SANTA BARBARA CONSTRUCTION LESSONS

V.

WHAT A BUILDING INSPECTOR LEARNED

[BY OSCAR G. KNECHT]
City Building Inspector for San Diego, California

It is of interest to know that Mr. Oscar G. Knecht, Structural Engineer and Chief Building Inspector for the City of San Diego, Calif., was sent to Santa Barbara to make official inspection and report on the behavior of the different buildings and materials affected by the earthquake; Mr. Knecht was especially instructed to select, if possible, the most suitable construction and the proper materials to be used in designing and erecting earthquake-resisting structures.

On the suggestion of those representing the architects, contractors and materialmen of San Diego, Mr. Knecht worked and investigated entirely independently from those representing manufacturers of different materials and special methods of construction.

William H. Wheeler, Pres. Cal. State Board of Architects; Charles Quayle, of Quayle Bros., Architects, San Diego; George Klicka, of Klicka Lumber & Building Material Co.; Walter Trepte, of Trepte & Son, General Contractors; Louis Schirm, of Schirm Commercial Co.—The Committee, San Diego, California

WITHIN forty-eight hours after the quake I arrived in Santa Barbara, wearing a special deputy sheriff's badge which gave me permission to visit the different buildings and make close inspection of the damage without being challenged by those on guard duty. We hear much regarding the property loss and the collapse and destruction of many buildings. Judging from the exaggerated reports and rumors one would be led to believe that half of the city of Santa Barbara lies in ruins; nothing could be farther from the truth. Relative to the entire city as a whole, only a small area was seriously affected, principally the retail business and commercial districts and the lower levels near the ocean. Structures on alluvial soil, sand and sedimentary fill suffered far worse than those built on solid, firm clay, hardpan or rock.

I estimate the total loss relative to buildings will subsequently be found out to be somewhere near $12,000,000; however, fully 75 per cent of this loss could have been prevented in the first place had good judgment, skilled labor, appropriate materials and sane, conservative, structural engineering practice been resorted to when building the Santa Barbara structures.

All types of building construction experienced at least partial failure. Three important reinforced concrete buildings were very severely damaged, one large reinforced concrete building being practically a complete failure. The remaining portion still standing is so severely damaged that demolition will no doubt be necessary. A number of masonry buildings, such as brick, stone, hollow tile, hollow concrete block, brick veneered and adobe structures, wholly or partially collapsed, and even several large open wood frame buildings and sheds were shaken down. We must not forget, however, that most of the above failures were due to poor construction and poor materials, and no doubt a lack of proper inspection or supervision when first built.

I made very careful examination of the mortar used; and numerous samples were brought along for testing purposes. We find most of the mortar to be very ordinary lime mortar with an excess of sand in most cases. I must admit that some of the mortar used was the poorest mortar ever witnessed by me in all of my experience. It is a mistake to use straight lime mortar of any kind on important masonry work; all lime mortar should have mixed with it a sufficient amount of Portland cement to cause the mortar to adhere to the masonry units, thereby giving elasticity to the wall, and causing same to act as a single unit. Mortar should not merely serve as an equalizing bed for the different masonry units; the units must be bound together.

The above is directly opposite to the propaganda of some ready-mixed mortar plants who, in my opinion, are advocating ready-mixed lime mortar without the addition of cement, for no other reason than that it is usually impractical in their business to add the cement. To use ready or factory mixed lime mortar is a good idea and insures the best mixed-lime mortar possible, but the cement must be added on the job in every case, just before using.

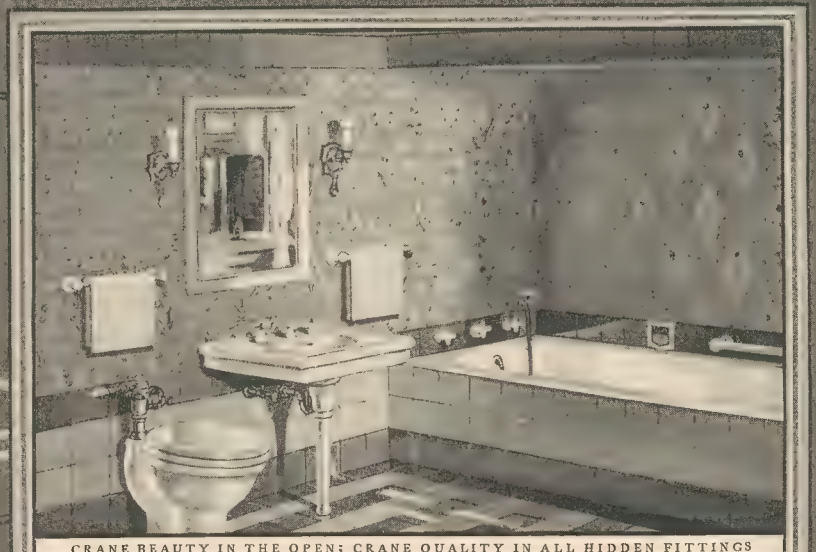
Many of the masonry walls in Santa Barbara were not anchored or tied in any manner to the joists, rafters or wood framework. The masonry piers supporting lintels over large openings were entirely too slender for proper strength or stability, and we found numerous lintels spanning wide openings, both reinforced concrete and steel, with insufficient bearing area at ends, and in some cases the bearing plates under large steel lintels were entirely omitted. In a few other instances the spans were excessive, causing undue deflection in the lintels.

Lack of masonry bonding was another principal factor assisting the many failures. In one particular building I counted 36 courses of face brick which had fallen away from the backing. There was no bonding, blind bonding or ties whatsoever between the face brick and the backing; naturally such facing must fall away in any light shake. Much veneering fell away from the wooden frame or backing for the same reason. The many fire or parapet wall failures were mostly due to being too thin relative to height, no ties or braces, no stiffening piers or pilasters, or poor mortar.

Ordinary plain light-weight hollow tile walls, and light-weight hollow concrete block walls, with no solid piers, bonding or tie beams, were, in general, a complete failure. It is a dangerous practice to use such light-weight, thin-web hollow building units in any bearing wall or tall unsupported nonbearing wall. We are not referring to well-designed load-bearing hollow units, designed especially for *load-bearing walls*, by reliable hollow tile and concrete block manufacturers.

Poor concrete and insufficient reinforcing were the *principal* causes of the several reinforced concrete failures; poor engineering design in a few cases may also be added as one of the causes. In some cases the 6 and 8 inch reinforced concrete walls were too long and too high relative to thickness, and consequently must have fallen in any ordinary quake on account of the lack of stability, regardless how good the concrete mixture might have been, nor would a network of reinforcing in this case add much more to the structural stability unless the reinforcing extended well into broad heavy footings below.

[To be concluded in the March issue]



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A BRIEF HISTORY OF BRICK

[Concluded from page 39]

the dark blues through the browns to the reds and salmons. Their use gives an extremely pleasing and distinctive color effect. Many of the latest additions to California's finest residential districts owe much of their charm to the use of extreme kiln-run brick.

The largest brickmaking plant in the world is in Southern California. It is located just outside the limits of Los Angeles, in the industrial city of Simons. In this plant, which is a wonder of modern machinery and efficiency methods, are produced common bricks in excess of three-quarters of a million a day.

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* * *

The title of an informative and helpful booklet for architects just published by the Stevens Sound-Proofing Co., 14 E. Jackson Boulevard, Chicago, Ill., is "Silence is Golden." It is a comprehensive treatise on sound proofing in modern building construction as accomplished under the Stevens System of Sound and Vibration Control and may be had by those in the profession upon application to the company's offices at Chicago.

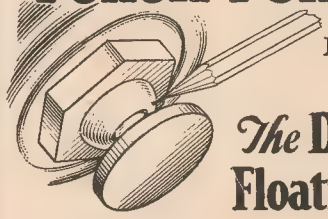
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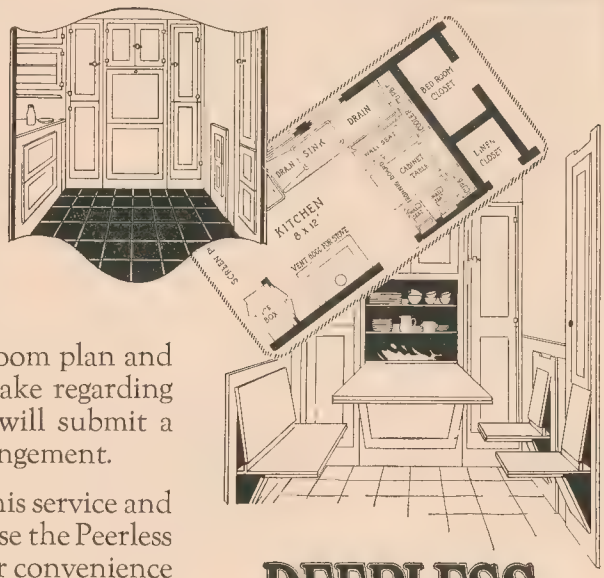
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MONTHLY BULLETIN, A. I. A.

[Concluded from page 37]

Architectural Club on September 28, 1901, and brought to the new organization an enthusiasm and inspiration which soon made itself felt in a higher standard of architectural draftsmanship and artistic design. This club ever since has been one of the leading architectural clubs in the United States. To the younger members of the club, Mr. Headman was ever counsellor and friend and gave to them freely of his time.

His perseverance, study and hard work made it possible for him to go east four years later and enter the University of Pennsylvania. He graduated from the Department of Architecture in 1907, after which he worked for Walker & Gilette in New York and then went to Paris and studied at the Ecole des Beaux Arts, after which he made a sketching trip through all of Western Europe, studying its architectural monuments.

Upon his return to San Francisco, he went into partnership with Perseo Righetti. In 1914 he withdrew and established himself in independent practice which was extremely varied in character, both commercial and public buildings and a grist of apartments and dwellings, all of which, however simple, showed a sincerity and a picturesque charm.

Mr. Headman was a facile draftsman of unusual skill and an architect of distinction who had the rare combination of an artistic temperament coupled with executive ability. His high ideals and fine character were an inspiration to all who knew him and his ability and integrity were a never-failing source of strength and assurance to those with whom he worked and those whom he served. Few architects have labored more conscientiously and intelligently for the upholding of the traditions of faithful service and devotion to the client and the community.

Our loss is irreparable, but it is not complete; his spirit lives on in the memory of his friends, his architectural monuments, and in the abiding joy of many years of sweet association.

In his death we, as a body and as individuals, have suffered a loss beyond expression. Our loss is second only to that of those to whom he occupied a still more intimate family relationship.

Resolved, That the members of the San Francisco Chapter of The American Institute of Architects, in chapter assembled, extend to his widow and the other members of his family their sincere sympathy, and be it further

Resolved, That these resolutions, together with the preamble expressing our love and appreciation, be spread upon the minutes of the San Francisco Chapter and a copy thereof be sent to his family.

ERNEST H. HILDEBRAND,
MORRIS M. BRUCE, *Committee.*

There being no further business, the meeting adjourned.

Respectfully submitted,
ALBERT J. EVERS, *Secretary.*

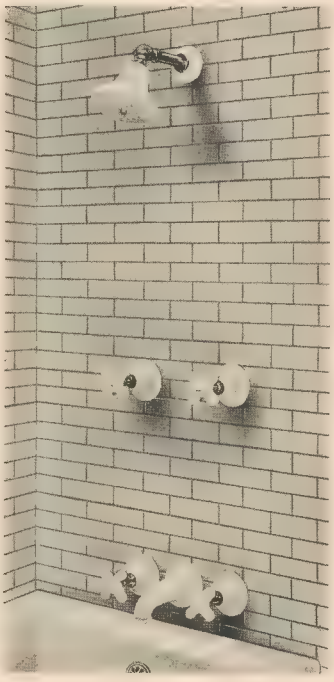
After adjournment, Professor A. C. Alvarez of the University of California presented a series of slides and an address upon the Santa Barbara earthquake.

* * *

The Oakley Paint Manufacturing Company of Los Angeles has recently published an excellent and informative specification book for the information of architects. The Oakley System of wall painting was used on the following schools: Wilton Elementary School, Belmont High School, John Burroughs Junior High School, Le Conte Junior High School, Belvedere Junior High School, Edgar H. Cline, Architect.

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"The California"

Fig. 27

A completely assembled unit

Furnished as shown with piping in the wall. Has ground joint union connections. Includes White Bear Loose Face China Shower Head, Raised China Flange Stops and China Spout.



Detail of Fig. 42 By-Pass Shower Stop used in making the California fixture.

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The Allerton Club, Chicago, Illinois—Murgatroyd & Ogden, Architects

THE Allerton Club is worthy of the careful study of the designer who is interested in beautiful brickwork. The building fairly bristles with interesting details, which have been skillfully worked into an exceptionally pleasing composition. Space does not permit even a catalog of these striking details, but they are readily apparent to the trained eye.

One of the outstanding features of this building is the fact that the architects have depended almost entirely on face brick for their effects.

You will find many splendid examples of the modern use of face brick in "Architectural Detail in Brickwork," a portfolio of many halftone plates, showing various treatments of the brick wall surface, ready for filing. It will be sent postpaid to any architect making request on his office stationery.

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TECHNICAL BUILDING QUESTIONS ANSWERED

[BY PAUL W. PENLAND]
Research Engineer, Blue Diamond Company, Los Angeles

A RESEARCH DEPARTMENT FOR THE CONVENIENCE OF READERS OF THE PACIFIC COAST ARCHITECT. ALL INQUIRIES ARE WELCOME.

Q. Is it advisable to waterproof the concrete foundation of a residence?

A. Unless you have a basement it is not necessary to waterproof your foundation as it is taken for granted that your architect has graded your property so that all dampness drains from the house. All basement walls should be waterproofed.

Q. Can a contractor not draw plans and proceed with the work so as to save the fees of the architect?

A. The State law does not require an architect be employed, but the usual practice to obtain good results is to employ an architect. Some States have a law stating that an architect must be retained.

Q. How important is the strength of a brick itself in relation to the strength of the wall laid up?

A. Practically all tests indicate that, other conditions being equal, the compressive strength of brick masonry is roughly proportional to the strength of a single brick.

Q. Should sidewalks be protected after they are in place?

A. Cement walks should be covered over, as soon as completed, with canvas, tar-paper or boards, which should be kept a few inches above the surface of the sidewalk. This will protect the walk from the effects of dust, dirt, wind, hot sun and traffic. After the pavements have been finished for a day, they should be thoroughly sprinkled with water and kept wet for a week or more. A covering of sand one-half inch thick and kept thoroughly wet forms a good protection, but should not be applied before the surface has set.

Q. Can I obtain a fair millwork bid if my drawings are detailed at ¾ inch to the foot?

A. The suggested scale is satisfactory for the general elevations and plans of all casework, mantels, balustrades, entablatures, pediments, doors, wainscoting, paneling, stairs, rails, store fronts, etc.; however, these drawings should be supplemented with 1½-inch scale (3-inch would be better) sectional details, showing dimensions and method of construction. All cornices, beams, frieze and molds should be drawn to 3-inch scale or, better yet, full size.

Q. How is plaster of Paris manufactured and for what purpose is it used?

A. Plaster of Paris is obtained from raw gypsum rock by grinding to powder and gentle calcination. It is soluble in water, which renders it unfit for external use, but it is valuable for cornice molds and enrichments, and is also used in several plastic mixtures. The great value of plaster of Paris is that paste made from it rapidly sets and acquires full strength in a few hours. Its volume expands in setting, making it a good material for filling chinks and holes in repair work.

Q. Should the quality of soil be considered in a foundation for a building of moderate weight?

A. Yes; for example, for a building of moderate weight, erected in soft, clayey soils, the bearing power of the latter may often be considerably improved by spreading layers of sand, gravel or broken stone, and pounding it into the soil.

Q. What is a kalameined door?

A. The kalameined door is made by drawing a thin sheet of metal over a wood core. This door is used a great deal for wire shafts, passenger elevator doors, etc. The trim should also be kalameined so as to afford full fire protection. As these doors can be hung by the carpenter, they are erected on wood bucks or frames.

NEW SCHOOLS—NEW WINDOW-CONSCIOUSNESS

[Concluded from page 9]

nice adjustment of opening possible with the reversibles. On the other hand, horizontally pivoted windows can be grouped in batteries and equipped with unified control. This arrangement is well illustrated in the accompanying photograph of the interior of the library of the Leland Stanford, Jr., University, at Palo Alto.

All of the steel window types described are alike in fireproof qualities and in the amount of light they provide in excess of that obtained through wood windows. Due to the smaller size of the sections used, a steel window of given over-all width and height admits 20 per cent more light than a wood window of the same dimensions. In ventilation, too, these modern windows excel their timber forebears, for they can be designed to open over 66⅔ per cent of their area as against the maximum of about 45 per cent possible with wood windows.

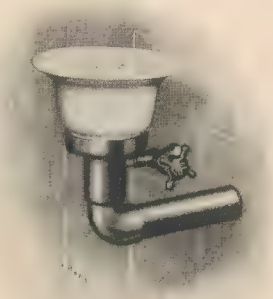
Cost, the steel-window people assert, is no greater for steel windows than for wood windows, largely because steel windows are more cheaply installed. They are shipped by the manufacturers completely assembled, eliminating the tedious work of fitting wood sash and equipping them with hardware. Moreover wood trim can be completely done away with, for these windows have no weights to be concealed in boxes at the jambs, and can therefore be built directly into the masonry walls.

Finally, and best of all from the school board's standpoint, maintenance costs on steel windows are extremely low. Aside from the painting which would normally be given any wood window, the steel ones require no attention. They possess the enduring qualities of dead soft open-hearth steel and are unaffected by weather changes of any kind. There seems little cause for doubting the statements of reliable manufacturers of these windows that they will last as long as any building in which they may be installed.

* * *

CONCISE and authoritative information regarding the suitability of paints, varnishes and similar finishing materials for various classes of work is contained in a most attractive Architects' Specification Manual, published by the Oakley Paint Mfg. Co., 711 Antonia street, Los Angeles.

The manual is extremely well done from a typographical standpoint and contains more than 40 pages of helpful specifications and a third as many more of detailed descriptions of Oakley products. The manual is informative and interesting and should prove of practical value to the profession.



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THE RENAISSANCE OF ROMANESQUE

[BY HARRIS ALLEN, A. I. A.]

EARLY in the history of this country there was a revival of interest in Romanesque architecture, which was caused by the outstanding ability of a single man —Henry Hobson Richardson— and which practically died with him. Like other great men, he had a host of imitators. Instead of going to the source of his inspiration, they copied him directly, and the changes necessary to suit the site and to disguise their plagiarism were almost universally for the worse.

Now, again, a wave of Romanesque adaptation is sweeping over the country, but it is much more intelligent and based upon a much more thorough study of original sources. Its appropriateness, especially in the East and Midwest, may be questioned; but the skillful use of motifs and materials in many of our recent large buildings is manifest, and the excellent training of modern architects in the principles of composition leads one to believe that these buildings will not become passé so soon as the earlier efforts in this style.

Undoubtedly the greatest number of Romanesque treatments are to be found in ecclesiastic work. It was, perhaps, a natural thing that Roman Catholic church builders should turn to the cities of Northern and Central Italy for their inspiration. There were to be found numerous lovely churches, with the added advantage—for this country—that many of them were comparatively small, and so the easier adapted for the needs of many small congregations, in a land where great cathedrals are few and far between.

With our national acquisitiveness, nothing prevented other denominations from appreciating—and appropriating—the virtues presented by these Romanist buildings. In spite of the tremendous influence exerted by Cram, Goodhue and Ferguson and our other ardent Gothicists, this Romanesque "propaganda" has spread, more and more widely; today one might almost say there is hardly an architect who is not consumed by the desire to turn out a brand-new medieval Italian Romanesque design.

Much of this is very well done. Some of it is perhaps a bit overdone; one can not help thinking that "ornament has been constructed" instead of following the old dictum that confines us to the ornamentation of construction. Nevertheless, it is quite good ornament, different, indeed, from the crude and meaningless efforts that followed the Richardson epoch.

The churches herein illustrated are in the prevailing fashion (shall we say, up-to-date?) and show varying degrees of elaboration—one quite "Central Italian" in its richness; one with the austere dignity of North Italy; one with the stark (and refreshing) simplicity of the hill towns, with perhaps a suggestion of Spain before that country was seized with the frenzy for intricate ornament.

The interiors of these churches are admirably and suitably treated, and the detail excellent, whether of stone or metal or wood. Surely no one can be so iconoclastic as to say that so much of beauty and harmony—so successful in expressing devotional atmosphere—may not be welcome.

* * *

ALL SAINTS CHURCH, BEVERLY HILLS

THE church is a rather interesting construction, being built entirely of reinforced concrete with hollow walls. There was no plaster used on the entire job, beamed ceilings occurring throughout the building, and in all cases these are the actual structural members. The concrete walls were whitewashed on the interior as well as the exterior of the building. The floors are of tile, laid on a concrete slab, which in turn rests upon the earth.

The photographs of course do not give an accurate indication of the color on the interior. The altar is done entirely in gold, and the hangings which occur over the choir stalls and at the west end of the church are also of an old gold color. These hangings serve very successfully in eliminating any trouble from faulty acoustics.

The church seats one hundred and twenty, and was finished last April.

PISA, THE UNINTERESTING

[BY WILLIAM M. CLARKE]

(This is the second of a series of articles on architecture in Europe by Mr. Clarke, well-known architect, who recently returned from an extensive tour abroad as a special representative of the Los Angeles Pressed Brick Company. Editor's Note.)

LONDON is always connected in our thoughts with the Thames, as with Rome we associate the Tiber, but with Pisa how many of us ever give a thought to the Arno that is such a dominant note in the make-up of this quaint old city; but we are running ahead of our story.

We were motoring down from the north along the Ligurian coast, our first venture into this country, and were advised by many as to the great interest in Genoa, old palaces, monuments and other objects of interest, and were looking forward to our visit there with great expectations. It may have been our state of mind, but we found Genoa of very little interest generally speaking, excepting the cathedral and two or three of the palaces which possessed considerable architectural interest. The same persons who had spoken of Genoa in such glowing terms had advised us that Pisa was very uninteresting and would hardly pay us to stop. That if they were traveling by train they would not stop over even for part of a day, as all there was to see was the Duomo group. Naturally after being so disappointed in Genoa after their glowing description we looked forward to our visit to Pisa with a feeling of dread, expecting to find a dirty and uninteresting town.

From Genoa south we enjoyed a most interesting ride along the coast, with wonderful views out across the Mediterranean and such color, from the white of the breaking surf through all the colors of blue, azure, ultramarine, indigo and violet, beautiful beyond description. And then back inland up sharp grades over winding and ever-winding roads, views of peaceful valleys and terraced hillsides and little villages with the ever-present graceful campanile giving a striking note in their composition.

As we come into the vicinity of Carrara we begin to encounter quaint, heavy, two-wheeled carts always drawn by sleek cream-white oxen with long white horns tipped with black, the carts loaded with great blocks of white marble. At intervals along the road, yards, in some cases designated as studios, for the preparation of the marble into slabs or carved work. The slow-moving oxen and the pick, pick, pick of the hammer and chisel (pneumatic tools were not in evidence) were very soothing after the crowding, rush and noise of Genoa and really prepared us for our entrance into the quiet town of Pisa.

We approached the city at twilight, which is always a good time to enter any city, for all harsh lines and forms are then softened and one is more apt to be favorably impressed and first impressions are in many cases lasting. In the distance, dimly showing against the sky, the Duomo group, which we lose sight of shortly, due to turnings in the road and intervening objects, and do not see again until we drive through the gate and into the Piazza del Duomo, when the whole wonderful mass lay before us. I say mass in this case for the light had so failed that detail could not be distinguished and it was only the general form that could be made out. We did not stop, but treated ourselves to only a fleeting glance, promising an early return upon the morrow.

Driving through narrow, winding streets, we finally reach our hotel, which as we enter does not seem quite like an hotel, the plan does not seem just right, but all this is very easily and quickly explained. The building was formerly a palace of the Guelphs and has only recently, from the continental point of time, been made into an hotel, that is to say, it has only been used as such for the past one hundred years.

Upon entering a strange room one's natural impulse is to look from the window to see what chance may have in store, and obeying this reaction, we stepped to the casements and there before us was the Arno—the Arno that is hardly ever associated in our thoughts with Pisa; to the left Ponte Mezzo with its graceful arches showing darkly across the stream; Palazzo Gambacorli, one of the principal palaces of the Ghibellines, now a municipal building, the lights showing through the Gothic tracery of its windows and all along the sweeping curve of the Lungarno Gambacorli, from the old palaces and the bridge a myriad of lights, picked up and reflected upon the surface of the placidly moving stream—and this was Pisa the uninteresting. If there was no other sight in Pisa, this view from our window was alone worth the journey. Looking out upon this colorful scene of lights and reflections one's thoughts flow back to the times of old Pisa, a city divided against itself, Guelph against Ghibelline, civic conflict and strife, poetry and romance, and through it all the dark thread of tragedy. Again you see the city peopled as of old, silks and velvets, leather and steel, hose and doublet, with rapier and poniard at side, but time passes and only the memory remains.

When we retire for the night we wonder what the next day will bring forth; of course there is the Duomo group, and of that we are quite sure;

[Concluded on page 27]



ST. PAUL'S CATHEDRAL, LOS ANGELES. JOHNSON, KAUFMANN & COATE, ARCHITECTS



LOGGIA, ST. PAUL'S CATHEDRAL, LOS ANGELES. JOHNSON, KAUFMANN & COATE, ARCHITECTS



AISLE, ST. PAUL S CATHEDRAL, LOS ANGELES. JOHNSON, KAUFMANN & COATE, ARCHITECTS



ALTAR, ST. PAUL'S CATHEDRAL, LOS ANGELES. JOHNSON, KAUFMANN & COATE, ARCHITECTS



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LIBERTY CHAPEL, ST. JOHN'S CHURCH, LOS ANGELES. PIERPONT AND WALTER S. DAVIS, ARCHITECTS



NAVE, LOOKING FROM LIBERTY CHAPEL, ST. JOHN'S CHURCH, LOS ANGELES.
PIERPONT AND WALTER S. DAVIS, ARCHITECTS

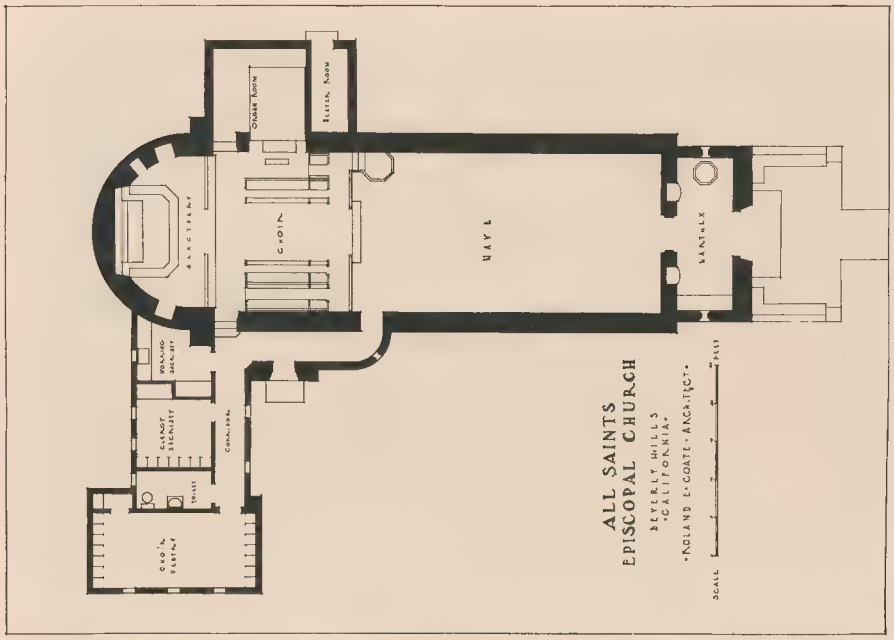


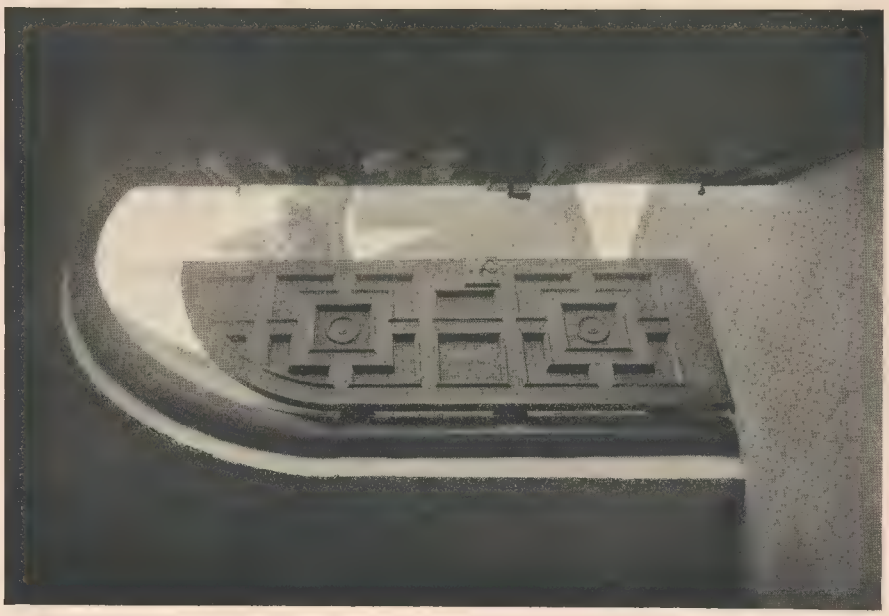
ALTAR, ST. JOHN S CHURCH, LOS ANGELES. PIERPONT AND WALTER S DAVIS, ARCHITECTS



ALL SAINTS CHURCH, BEVERLY HILLS, CALIFORNIA. ROLAND E. COATE ARCHITECT

Photograph by [illegible]





ENTRANCE, ALL SAINTS CHURCH, BEVERLY HILLS, CALIFORNIA.
ROLAND E. COATE, ARCHITECT
Photograph by Miles Berné



ALL SAINTS CHURCH, BEVERLY HILLS, CALIFORNIA. ROLAND E. COATE, ARCHITECT

Photograph by Miles Berné



ALL SAINTS CHURCH, BEVERLY HILLS, CALIFORNIA. ROLAND E. COATE, ARCHITECT

Photograph by Miles Berné



LEFT—ALTAR; RIGHT—FONT; ALL SAINTS CHURCH, BEVERLY HILLS, CALIFORNI— ROLAND E. COATE, ARCHITECT

Photographs by Miles Berné



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PISA, THE UNINTERESTING

[Concluded from page 6]

we have a very good idea as to the rest of the city; we feel quite certain that there cannot be very much to see. The wonderful view of the Arno being just a mere accident in its combination of lights and shadows and reflections.

It is Sunday morning, bright sunlight and soft, fleecy clouds are in the sky; sounds of distant bells—must be from the Duomo, as that is the only church. We start upon our quest of the only point of interest, the leaning tower and the Duomo. Well, incidentally, there is the Arno flowing between the graceful curves of its stone embankment toward the Ponte Solferino and beyond a campanile or two that we did not know existed. On our right we discover a Renaissance palace, Palazzo Apezzinghi, that has very interesting detail well worthy of careful study, and in the Piazza San Niccola we find another leaning campanile belonging to the church of San Niccola, but we hurry on and note in passing many interesting bits of Renaissance work and at last come to the famous Duomo group. I will not attempt a description; it is too well known to describe again, but will merely



Vicola del Ruscni, Pisa

state that from the wonderful mass of the Baptistery to the detail of the west front of the cathedral, and the graceful proportions of the campanile, it is beautiful.

One feature might, however, be mentioned and that is the manner in which the marble has been employed; of course the combination of black



The Arno, Ponte Solferino, Pisa

and white marble and marble mosaic is very much in evidence, but one will note that no particular selection as to color of the white marble has been exercised. This great variation in color may be due in part to the weathering of the individual blocks, which at one time may have been more uniform in color, but the present effect is most pleasing and restful, as a surface that might be monotonous is now broken by a various range of color from white to cream, buff and in some cases brown.

Upon our return we take a different route and chance to observe a brick campanile in the distance and hunt it out. We find that it is San Sisto, unimportant but of pleasing outline. We continue our explorations to the east along winding streets, opening out suddenly into beautiful piazzas, often well planted with trees or containing fountains, and in practically all cases dominated by an interesting Gothic or Renaissance church, in some instances of brick and again in marble, with their ever-present campaniles, tall and graceful, producing the dominant note in the composition.

Wandering on through clean and orderly streets without a single jarring architectural note, we finally reach the Lungarno Mediceo and again come upon the yellow flood of the Arno, spanned by its graceful bridges and lined by its buildings and palaces, centuries old.

And this is Pisa, Pisa the uninteresting.

* * *

ENGINEERING EMPLOYMENT

An employment office for professional engineers has been opened in San Francisco for the benefit of all concerns employing men requiring technical training and experience. It is intended to make the office a clearing house for information concerning engineering opportunities on the Pacific Coast and in the foreign countries bordering on the Pacific. Inquiries should be directed to Newton D. Cook, Manager, 57 Post Street.

* * *

O. J. Brewer, architect, Los Angeles, is now located at 4022 Council street.



Photograph by William M. Clarke

CAMPANILE AND DUOMO, PISA



Photograph by William M. Clarke

SAN ANDREA, PISA



PIAZZA DEI CAVALIERI AND TORRE D'FANE, PISA

Photograph by William M. Clarke



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THE LOS ANGELES GENERAL HOSPITAL

[BY EDWARD G. LEAF]

WITHIN the immediate future ground will be broken for an addition to the Los Angeles General Hospital, maintained for the care and treatment of the indigent sick by Los Angeles county, which will make the institution the largest of its kind on the Pacific Coast, and second only in size to the Cook County, Ill., General Hospital.

Final preliminary designs for the exterior and interior of the new unit, which will be devoted to the treatment of acute medical and surgical cases, have been completed by the Allied Architects Association of Los Angeles, and the plans have received the official approval of the Board of Supervisors. Until the county has completed the purchase of the necessary ground for the building, an area comprising four square blocks immediately adjoining the present hospital, construction of the new unit can not be started. In the meantime the architects will proceed with the preparation of the vast number of detailed scale drawings required for the construction of the new unit.

Owing to the length of time required for the purchase of the site, the Allied Architects Association was not hurried in the preparation of the plans for the building, with the result that the most careful study and research have been devoted to every phase of the problem by the association, which comprises in its membership seventy practicing architects of Southern California.

It has been practically determined that the new unit, for the construction of which Los Angeles county has set aside a fund of $5,000,000, will be of reinforced concrete construction, fireproof throughout. In the exterior design, detail and ornamentation have been subordinated to mass. The building will occupy a commanding position on a high knoll, to the eastward of the central business district, and the architects felt that it would be more effective to crown the hill with a commanding pile, with detail limited to the entrances and salient points. It is the present intention of the architects to leave the exterior in the rough-form concrete, relieved by such ornamentation as is thought desirable, and the application of color at advantageous points.

During the months devoted to the preparation of the plans the architects devoted the most careful study and thought to the problem. Two extensive tours were made of the principal cities of the East and Middle West by officials of the association and of the county, and in all of the cities visited the newer hospitals were visited and thoroughly inspected.

After the most careful consideration the association determined upon a standard ward unit of 28 beds, with its own central nursing station, and with all the necessary accessory rooms, such as pantry, utility room, laboratory, interne's office and medicine closet. This arrangement, modified in some instance for the handling of special types of cases, serves as the basis for the entire plan of the building. So flexible are the ward units that any unit or group of units can be isolated from the remainder of the hospital, and, in emergencies, administered separately.

On the first floor, which contains approximately six acres of floor space, are grouped the executive offices, the huge kitchens, School of Nursing, School of Dietetics and diet kitchens, reception and examination rooms for incoming patients, public reception rooms, and a completely equipped physio-therapy department.

Above this floor the building takes the form of a long, narrow structure, with three wings projecting from the main building at right angles on each side. The upper floors are given over to the major operating suites, with preparation and recovery wards immediately adjoining. The intervening floors are given over to the typical ward units for medical, surgical, maternity and children's cases. Among the facilities of the new unit will be a series of completely equipped laboratories and X-ray rooms; a morgue, so arranged that it is isolated from the remainder of the hospital; an outdoor plunge in the physio-therapy department and special equipment for the treatment for orthopedic cases.

The Allied Architects Association is now engaged in the preparation of the detailed scale drawings. It is expected to have these drawings sufficiently completed so that by the time the purchase of the property is completed actual construction work can be started.

* * *

A. I. A. DIRECTORS VISIT

THE first official visit of the national president and directors of the American Institute of Architects to the San Francisco Chapter gave an opportunity for several very pleasant functions, and will doubtless bring about a feeling of closer adhesion to the principles and objectives of the Institute. The following officers were in the party: President D. Everett Waid, New York, N.Y., First Vice-President Abram Garfield, Cleveland, Ohio; Executive Secretary, Edward C. Kemper, Washington, D.C.

Directors: William E. Fisher, Denver, Colo.; C. C. Zantzinger, Philadelphia, Pa.; William J. Sayward, Atlanta, Ga.; Sylvain Schnaittacher, San Francisco, Cal.; Goldwin Goldsmith, Lawrence, Kans.; F. Ellis Jackson, Providence, R. I.

Arrived in San Francisco the morning of December 8th, the Directors were greeted by officers of the local Chapter, and after lunch at the St. Francis were motored around San Francisco. After a short meeting with Institute members, a dinner was served at the Bohemian Club, at which some eighty architects gathered to meet the Directors. Mr. John Reid, Jr., President of the San Francisco Chapter, presided. Mr. W. B. Faville, past president of the Institute, introduced President D. E. Weid, who spoke briefly, followed by Director F. Ellis Jackson and Vice-President Abram Garfield. Mr. Atholl McBean spoke as representative of the building industry, and expressed well the cordial relationship existing between producers and architects. Mr. J. R. Miller, A. I. A., and Mr. Louis Steiger of the Moore Drydock Co., put on a clever skit as "Dr. Anthony Wood Welch," globe trotter, and "Professor Pi Ko Sine," of the Dept. of Architecture, University Kum Seben, on the river Fung Yu Lily Wite, China. Mr. Austin W. Sperry, of Crane Co., gave several songs, accompanied by Mr. Uda Waldrop (S. F. Municipal Organist) and Mr. W. B. Garthwaite, a graduate of the University of California Architectural Department, played on the violin and viola.

On the following day the visitors were motored down the peninsula to lunch at the Stanford Union, and after seeing Stanford University and several country places at Hillsboro were entertained at the home of Mr. Arthur Brown, A. I. A., in Burlingame, and at an informal dinner at the Mandarin Cafe in Chinatown, San Francisco. The third day was devoted to the University of California, lunch at the Faculty Club as guests of Prof. John Galen Howard, A. I. A., a drive over the sky-line Boulevard, and tea at the home of Mr. J. J. Donovan, A. I. A. The Lark carried them that night to Los Angeles, to further demonstration of California hospitality.





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The San Rafael Grammar School* has load-bearing walls of Dickey Mastertile veneered with brick. Thus were architectural beauty, fire-resistance and permanence secured with economy.

*Architect, B. S. Hayne; General Contractor, W. P. McGrath. First of three units has just been completed, consisting of five classrooms cost, $50,000. Architect's sketch shows how the school will look when all units are erected.

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MONTHLY BULLETIN

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EARLE B. BERTZ, two years
WILL G. CORLETT, two years
GEORGE W. KELHAM, one year
ARTHUR BROWN, one year

NEXT MEETING

The next meeting of the San Francisco Chapter, The American Institute of Architects, will be held on Tuesday, March 16, 1926, at 6:30 P. M. at the rooms of the San Francisco Architectural Club, 523 Pine street. Dinner will be served at 75 cents per plate.

FEBRUARY MEETING

The regular meeting of The American Institute of Architects, San Francisco Chapter, was held on Tuesday, February 16, 1926, at the rooms of the San Francisco Architectural Club, 523 Pine Street. The meeting was called to order by President John Reid, Jr., at 7:20 P. M.

The following members were present: Wm. Mooser, Morris M. Bruce, G. F. Ashley, Albert Schroepfer, John Galen Howard, J. S. Fairweather, Chas. F. Maury, H. A. Allen, Ernest Coxhead, A. J. Evers, John Reid, Jr., Wm. G. Corlett, Jas. H. Mitchell, E. H. Hildebrand, E. B. Bertz.

MINUTES

The minutes of the previous meeting were accepted as published.

UNFINISHED BUSINESS

Discussion of the question of the Small House Service Bureau was resumed from the January meeting. It was moved, seconded and carried as follows:

That, while it is recognized that the Small House Service Bureau may be of great benefit to the general public, it is the sense of the San Francisco Chapter that it is contrary to the spirit and interest of the Institute to lend its name or to endorse in any other than a friendly and professional way such undertakings and organizations.

The results of the questionnaire on the JOURNAL were discussed. It was moved, seconded and carried that the questionnaires be referred to the Board of Directors of the Chapter to formulate a constructive suggestion to submit to the Board of Directors of the Institute or the Convention.

The question of signatures of plans by Architects or Engineers was referred to the Committee on Legislation and Building Laws.

COMMITTEES

Chairman Bakewell of the Committee for the Report on the Civic Center Plan advised through the Secretary that no report had been prepared. President Reid instructed for a report at the March meeting.

President Reid appointed Mr. E. H. Hildebrand delegate to the Central Council of the Builders Exchange, and Mr. M. M. Bruce as alternate.

NEW BUSINESS

The question of increased dues to the Institute was brought before the meeting. It was moved, seconded and carried that this question be referred to the Executive Committee, to be reported on at the next meeting.

The Secretary reported, with deep regret, the death of Albin R. Johnson on January 28, 1926, and of Regional Director Sylvain Schnaittacher on February 11, 1926. The President announced that he would appoint committees to draw up resolutions.

It was moved, seconded and carried that a communication be sent to Mr. Athol McBean, commending his efforts for better building laws and better construction.

The Secretary announced a special lunch meeting for March 30, at a place to be announced later, for the purpose of meeting Mr. J. F. Gowen of the Scientific Research Department of the A. I. A.

There being no further business, the meeting adjourned.

Respectfully submitted,

ALBERT J. EVERS, *Secretary*.

Attention of the members of the Institute is called to President Waid's letter on pages 83 and 84 of the February number of the JOURNAL, which covers the matter of allied architects' associations.

The Chapter will be especially fortunate at the March meeting in having Past President William B. Faville present to give his impressions of an extended trip in Europe. The talk is to be purely informal and all members of the Chapter will find that Mr. Faville will, as usual, have something worth while to give to us.

* * *

BOOK NOTICES

POLYCHROMY——

A foreword by Ralph Adams Cram emphasizes the significance of this careful study of the Greek decorative rise of color, in view of the manner in which color is coming into use in our modern architecture. It confines itself to the polychromatic treatment of architecture and sculpture by the Greeks, giving the facts and the theory that underlay them. Not only a definite historical document, but stimulating to modern usage.

"Polychromy," by Leon V. Solon. The Architectural Record, publishers, New York.

* * *

STEAM HEATING——

This latest work on steam and hot water heating covers the subject thoroughly with review of the gradual changes and improvements, description of various systems, methods of estimating radiation, complete data for piping, apparatus, fuels, etc., with chapters on special problems such as greenhouses and swimming pools and a discussion of ventilating systems. A valuable reference book.

"Practical Steam, Hot Water Heating and Vapor Heating and Ventilation," by Alfred G. King. The Norman W. Henley Publishing Co., 2 West 45th St., New York.

Medico-Dental Building
San Francisco, Calif.

Architect:
Geo. W. Kelham, San Francisco

Associate Architect:
W. G. Merchant, San Francisco

General Contractor:
Geo. Wagner, Inc., San Francisco

All painted rooms in the Medico-Dental Building were painted with Perma-Light Wall Finishes



Elks Club Building,
San Francisco, Calif.

Architects:
Meyer & Johnson, San Francisco

General Contractors:
R. McLaren & Co., San Francisco

Painters:
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·EDITORIAL·

California Schools

YEAR by year the architectural quality of schoolhouses improves. However true this may be in other parts of the country, California certainly has cause for pride in the remarkable development of her school architecture, structurally, technically, æsthetically—and, for the most part, efficiently.

In a recent letter to the director of the Clift Hotel, San Francisco, from Louise Bacon Mitchell, a distinguished writer of Boston, was a very graceful tribute to this feature of California life. It is worth quoting:

"Small wonder that so much in beauty and perfection in architecture is being born in California, for I noticed the schools in each township as I motored South from San Francisco. They all seemed designed with a distinction that should remain forever in the memory of impressionable youth. The boy or girl who has attended a school where the architect has combined beauty, dignity and restfulness will in after years cherish the mental picture and unconsciously find inspiration in whatever life work is undertaken, because of their early environment of good taste in line and color. In your beautiful enchanted land, this evidence of creative inspiration is everywhere apparent, and as age mellows the structure of these halls of study they will stand monuments to the artist architects of California.

"In striking contrast to these schools are those of New England, the first having been built of hewn logs a year after the landing of the Pilgrims at Plymouth, Massachusetts, in 1625. Later the little red brick schoolhouse, now famous in prose and song, with its primitive lines and flat facades, became the regulation school building in New England.

"The children born of Pilgrim parents had much for which to thank their forefathers, whose thought of education was foremost at a time of peril and deprivation. In these crudely built cradles of learning many a later-day statesman, orator or merchant received his first tuition in the rudiments that spell 'Success.'

"We are bound to respect the traditions of pioneers in any land, and many schools now standing are reverenced, not from the point of architecture, but because of the material of human fiber that went into the building.

"Old things are beloved in New England, and so many of the schools still used in the country districts stand clear against a winter sky—piled about with snow and a beaten path leading to each door.

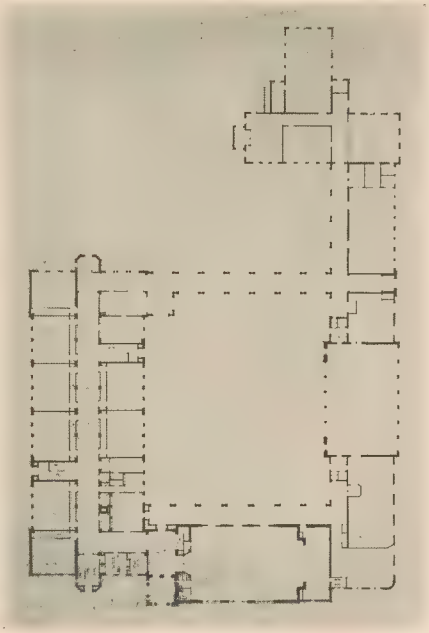
"The modern schools of New England are massive structures of stone and cement, but the severity of line still prevails.

"To the beauty of the California, old mission type of school is added the practical point of safety, the fire menace being minimized by the one-story building in an open space, so different from schools in Eastern cities—story upon story—where ground is so great a material consideration and heating a necessity."

Mexican Sketches

THE PACIFIC COAST ARCHITECT takes pleasure in announcing the publication of a series of sketches made recently in Mexico by Mr. H. A. Schary.

Not only are these drawings interesting in themselves, for their artistic merit, the brilliance of their execution, their pictorial charm, but they open up a comparatively new field of opportunity to the California architect. It has been quite well known that Mexico abounded in churches, and some fine volumes of photographs have been issued; but aside from ecclesiastic architecture, there is inspiration to be found there for a tremendous variety of uses, remarkably adapted for California climate and landscape. Mr. Schary's delightful bits of composition, gathered from this inexhaustible store house, suggest the possibilities that are waiting and available for use in the future development of the land of El Dorado.



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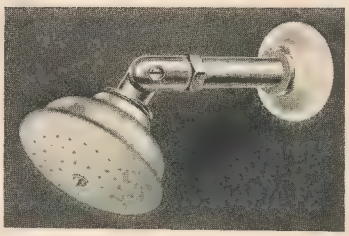


Fig. 18

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IN MEMORIAM

SYLVAIN SCHNAITTACHER · HARWOOD HEWITT · ALBIN R. JOHNSON

SYLVAIN SCHNAITTACHER
1875-1926

THE architectural profession of California has suffered a great loss in the passing of Sylvain Schnaittacher.

No other architect of this State has devoted so much of his time and energy to unselfish work for the good of the profession.

From 1906 to 1916, he served as secretary of the San Francisco Chapter, A. I. A. For two years he was vice-president, two years president, three years director. Then he was called to a larger field, to act as Regional Director of the Western States for the national body. His death leaves this office vacant, as well as that of secretary of the California State Board of Architecture, of which he had been a member since 1910.

All who met Sylvain Schnaittacher were impressed by his sincerity, his straightforwardness, his kindliness. Those who were associated with him in Institute affairs found him wise in counsel, staunch in principle, considerate in discussion; always helpful, truthful, modest, loyal. His was a sterling character, and he will be remembered by his brother architects with affection, with gratitude, with respect.

* * *

HARWOOD HEWITT
1874-1926

BUT a little over a week ago we were all stunned by news of the sudden death of Harwood Hewitt. The shock was greater because many of us had seen and talked with him within the two or three days prior to his death.

He came amongst us first, twelve or thirteen years ago, from the East, after having equipped himself with the fullest and best preparation in architecture that the schools can give, having graduated from the Massachusetts Institute of Technology and taken his diploma from the Beaux Arts.

He was endowed with an enthusiasm for his work, a frank, attractive personality, and a gift for friendship that immediately won him a place in the hearts of all of us. He carried with him always the enthusiastic spirit of the Atelier, was never happier than when called in by one of us to discuss a problem in design or when one should visit his office for a like purpose. This enthusiasm was of a kind that led him to give largely of his time and energy to the criticism of student work in the Atelier, of which he was for some time patron.

Many beautiful works have come from his hand, all characterized by a fine feeling for design and adaptation to climate and conditions. Few individuals have contributed as much as he to the development of a satisfying residential type for Southern California.

Passing on as he has in the prime of life, at the age of fifty-two years, there can be no doubt that many important things in larger fields would have come from his pencil, as is fully evidenced by the beautiful preliminary sketches, well on their way, for his last and largest project, the Ebell Club. It is to be hoped that this building may be carried out by his successors in such manner as to constitute a fitting memorial to his splendid service—though to those of us who knew and loved Harwood Hewitt must always remain a sense of irreparable loss in the passing of this honorable, talented and stimulating friend.

* * *

ALBIN R. JOHNSON
1879-1926

FOR some thirty years Albin R. Johnson has been engaged in the practise of architecture in the San Francisco district, for most of this time associated with Frederick H. Meyer. A great many buildings show his handiwork, including some of the most important—both as to size, purpose, and architectural excellence.

Mr. Johnson was of a quiet, retiring disposition, but counted numerous friends both in the profession and in the building world. His attitude toward younger men, student draftsmen, was especially helpful, and the influence he exerted will be felt for years to come. His premature death will be felt as a distinct loss to the profession.



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The Mill at Oro Grande, Where Plastite is Made

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Write for copy of illustrated magazine, *"Plastite Progress,"* containing information to all interested in building. Plans and specifications for swimming pools and reservoirs will be sent on request. If you are interested in watertite stucco, ask for our booklet *"How to Mix and Apply Plastite—Cement for Stucco."*

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Wm. G. Merchant, Associate Architect
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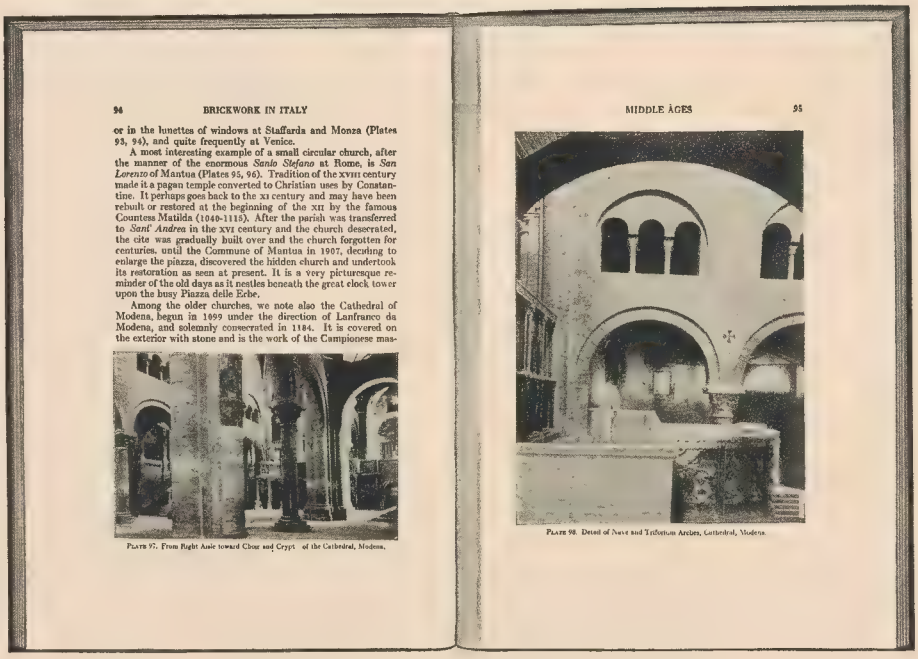
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94 BRICKWORK IN ITALY

or in the lunettes of windows at Staffarda and Monza (Plates 93, 94), and quite frequently at Venice.

A most interesting example of a small circular church, after the manner of the enormous *Santo Stefano* at Rome, is *San Lorenzo* of Mantua (Plates 95, 96). Tradition of the XVIII century made it a pagan temple converted to Christian uses by Constantine. It perhaps goes back to the XI century and may have been rebuilt or restored at the beginning of the XII by the famous Countess Matilda (1040-1115). After the parish was transferred to *Sant' Andrea* in the XVI century and the church desecrated, the site was gradually built over and the church forgotten for centuries, until the Commune of Mantua in 1907, deciding to enlarge the piazza, discovered the hidden church and undertook its restoration as seen at present. It is a very picturesque reminder of the old days as it nestles beneath the great clock tower upon the busy Piazza delle Erbe.

Among the older churches, we note also the Cathedral of Modena, begun in 1099 under the direction of Lanfranco da Modena, and solemnly consecrated in 1184. It is covered on the exterior with stone and is the work of the Campionese mas-

PLATE 97. From Right Aisle toward Choir and Crypt of the Cathedral, Modena.

MIDDLE AGES 95

PLATE 98. Detail of Nave and Triforium Arches, Cathedral, Modena.

Reproduction of two facing pages in "Brickwork in Italy"

BRICKWORK IN ITALY

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HERE for the first time is a comprehensive treatment of the brickwork of Italy, from ancient to modern times. The scope of the work is clearly indicated by table of contents.

The aim of "Brickwork in Italy," to quote from the Preface of Comm. Prof. Gustavo Giovannoni, "is to collect a number of examples, chosen from among the most notable and significant to be found in the different epochs of Italian art, to provide them with an illustrative treatment, partly synthetic and partly analytic, which will set forth the peculiar characteristics of each example and trace the main lines of brick technology and art during the respective architectural and constructive epochs."

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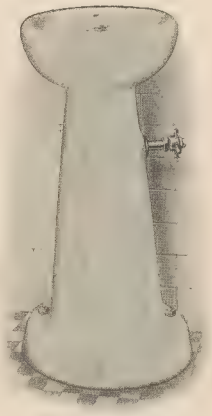
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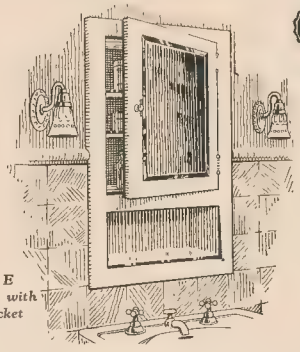
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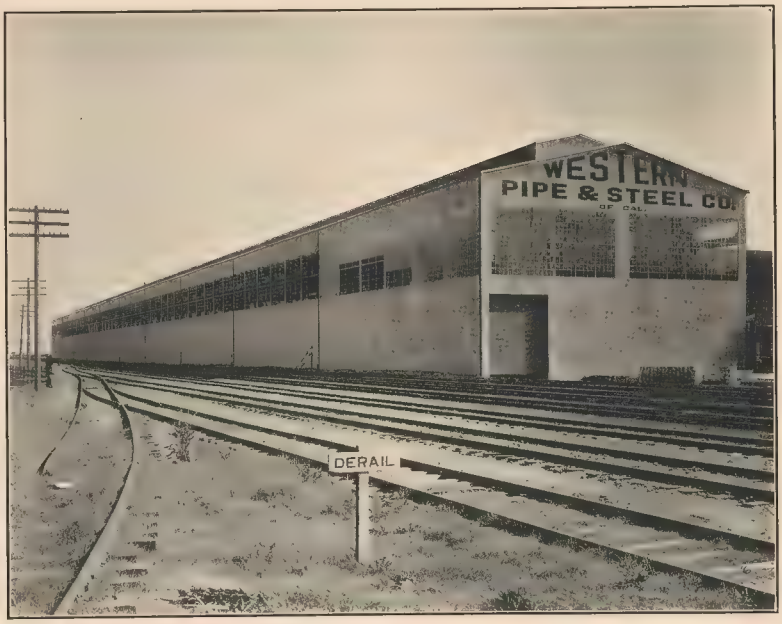
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THE PORTALS, MISS G. A. SHAFFER'S COMMUNITY APARTMENTS, SAN FRANCISCO. WEEKS & DAY, ARCHITECTS.

COMMUNISTIC LIVING ON BUSINESS LINES

[BY HARRIS ALLEN, A. I. A.]

THE economic principles of "communism" provide, from a theoretical standpoint, an ideal condition of living. But practical experiments have shown that pure theory is based upon an equality of conditions that has never yet existed.

The keen intelligence of the American business man, however, has grasped the value of combination to increase purchasing power and production while decreasing waste and duplication; he has demonstrated that these principles can be carried out in commerce and industry, and has proceeded to apply them to the housing problem in congested communities. As yet something of a novelty, the development of cooperative home ownership is quite evidently destined to become a large factor in the adjustment of city life to its increasing complications.

The first, and probably the most potent, of the causes behind this "movement" is to be found in the almost prohibitive cost of real estate in the high-class districts of large cities. It is obvious that for ten, twenty families to divide the cost of one desirable building site is economy for the individual and furthers the growth of the city in a way which is undoubtedly of economic advantage to the city.

With the process of construction there comes, of course, a cost saving which varies according to the size and the degree of standardization, but which in any case is bound to be considerable in comparison with the amount required to erect individual buildings of equal quality.

When it comes to maintenance, as much of the operating expense is due to service shared in common, such as elevator and janitor service, lighting and heating, insurance and taxes, the proportionate cost to each family is much less than would be the case with a separate home. Compared with the operation of a commercial apartment house, naturally the expenses con-

nected with rent collections, vacancies, changes in tenants, are omitted, and the landlord's profit is eliminated.

It is not to be assumed that this manner of living is to be advocated generally in preference to the individual home. Granted, however, that a man feels it necessary to live in the city and desires a location and facilities which his budget will not give him on an individual basis; or if he maintains a country home and wishes to keep quarters in the city with a minimum of effort; or if he desires the conveniences of a hotel with the least possible responsibility—in other words, to suit a number of personal reasons—here is a scheme which has proved a practical and a business success; and we may expect to see a vigorous growth in this direction.



Entrance, The Portals Community Apartments, San Francisco. Weeks & Day, Architects

The illustrations shown of community apartments in San Francisco give a fair idea of the wide range existing in size and elaboration, the care that is taken to provide comfort and convenience, the excellence in design and finish. All of such items are to a large extent in the hands of the original owners, who ordinarily purchase their apartments before the structure is commenced.

* * *

"Peerless Sales" is the title of a very interesting and attractive new monthly sales bulletin being published by the Built-In Fixture Company of Berkeley, Cal.

WORTH QUOTING AND NOTING

"A COMMITTEE representing the Industrial Association of San Francisco, American Society of Civil Engineers, Builders' Exchange, San Francisco Chapter of Architects and American Association of Engineers, has submitted a report on the Santa Barbara earthquake to the San Francisco Board of Supervisors that reads in part as follows:

> "'Impartial investigation by competent observers of the results of the recent catastrophe at Santa Barbara indicates that a considerable portion of the failure of structures was due to faults in design, materials and workmanship.
>
> "'In order that no similar condition shall arise in San Francisco, a committee consisting of delegates from the American Society of Civil Engineers, San Francisco Chapter of the American Institute of Architects, American Association of Engineers, the Builders' Exchange, Industrial Association of San Francisco, etc., has been meeting to determine what additional steps should be taken to safeguard the lives and property of the citizens of San Francisco.'

"In effect, the report recommends:

"That a chief engineer and a sufficient number of engineer assistants be employed to guarantee that the plans submitted to the Board of Works be properly checked before a building permit is granted and to carry on competent field inspection.

"That a trained analyst be added to the testing laboratory to secure samples of rock, gravel and sand at regular intervals, test and grade the same and establish standards for materials.

"That there be made tests of cement, structural steel, reinforcing bars, masonry and brick through the regular agencies that now exist. That test sheets covering these materials be secured and placed on file at the building by the contractor or owner and made available to the inspectors.

"That on buildings of Classes A, B, and C the owner employ an inspector to be on the job while structural elements are in progress.

"That there be differentiation in inspection procedure between those types of buildings where operations involve structural elements continuously and those types where they are only occasional. On the former type, that inspection be provided by the owner continuously. And on the latter inspection to be made during actual incorporation in the building of definite structural elements, or, in other words, that the owner have an inspector on the job during such times as materials which may affect the safety of the structure are being put in place.

"That no structural elements be concealed until a certificate of inspection has been posted on the job.

"The committee further recommended that six inspectors be added to the force of the Board of Works to care for the growing demands in the Building Department.

"In concluding, the committee states that its recommendations are offered with a view only toward the best interest of the community in order that persons and property may be adequately protected and suggests there be created an advisory board to consist of three members in addition to the chief inspector and the chief engineer of the Building Department. The board to be appointed from recommendations made by the American Society of Civil Engineers, American Institute of Architects and the Builders' Exchange."

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THE PORTALS, MISS G. A. SHAFFER S COMMUNITY APARTMENTS, SAN FRANCISCO.
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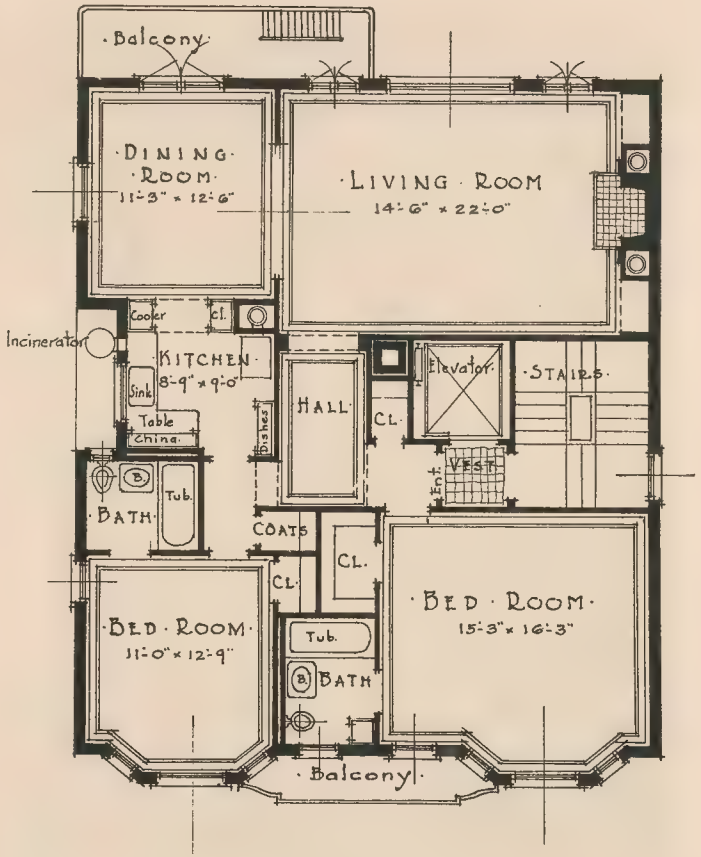
LEFT—TYPICAL FLOOR PLAN, THE GOTHIC APARTMENTS, SAN FRANCISCO.
C. A. MEUSSDORFER, ARCHITECT

RIGHT—FLOOR PLANS, "THE PORTALS" COMMUNITY APARTMENTS
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LEFT—MISS G. A. SHAFFER'S HYDE STREET COMMUNITY APARTMENTS, SAN FRANCISCO. WILLIAM F. GUNNISON, ARCHITECT.
RIGHT—MISS G. A. SHAFFER'S "THE GOTHIC" COMMUNITY APARTMENTS, SAN FRANCISCO. C. A. MEUSSDORFER, ARCHITECT.





LEFT—"MAISONETTES" COMMUNITY APARTMENTS; RIGHT—FLOOR PLAN, "MAISONETTES" COMMUNITY APARTMENTS, SAN FRANCISCO. C. A. MEUSSDORFER, ARCHITECT.



LEFT—HALLWAY; RIGHT—ENTRANCE GATE, MISS G. A. SHAFFER'S "CLOISTER" APARTMENTS, SAN FRANCISCO.
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ENTRANCE, ROOF LOUNGE, ENLARGED CLIFT HOTEL, SAN FRANCISCO. SCHULTZE & WEAVER, ARCHITECTS.
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A CORNER OF THE ROOF LOUNGE, ENLARGED CLIFT HOTEL, SAN FRANCISCO.
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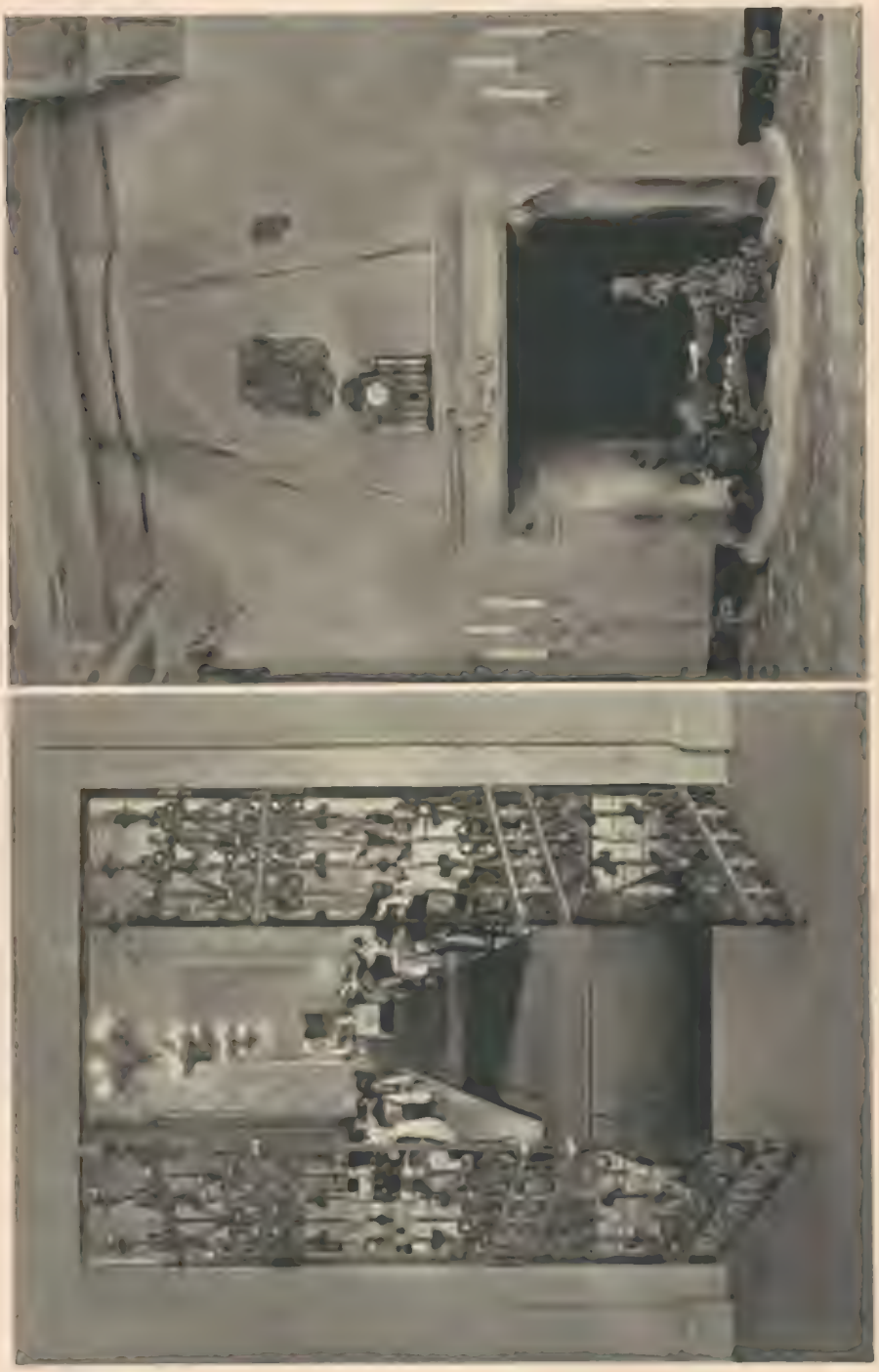
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LEFT—ENTRANCE TO MAIN DINING ROOM; RIGHT—FIREPLACE, MR. CLIFT'S ROOF BUNGALOW,
ENLARGED CLIFT HOTEL, SAN FRANCISCO. SCHULTZE & WEAVER, ARCHITECTS.



Photographs by Lothers & Young.

INTERIORS, MR. CLIFT'S BUNGALOW ATOP THE ENLARGED CLIFT HOTEL, SAN FRANCISCO.
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LIVING ROOM, MR. CLIFT'S ROOF BUNGALOW, ENLARGED CLIFT HOTEL, SAN FRANCISCO.
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Photograph by [illegible]



A CORNER OF THE LIVING ROOM, ROOF BUNGALOW OF MR. CLIFT, ENLARGED CLIFT HOTEL, SAN FRANCISCO. SCHULTZE & WEAVER, ARCHITECTS.

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LEFT—FIREPLACE; RIGHT—MAIN LOBBY, ENLARGED CLIFT HOTEL, SAN FRANCISCO. SCHULTZE & WEAVER, ARCHITECTS.

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Ornamental Grilled Gates to Dining Room, Enlarged Clift Hotel, San Francisco. Schultze & Weaver, Architects.

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ABOVE—TYPICAL GUESTROOM; BELOW, LEFT—ELEVATOR FOYER; RIGHT—GUESTROOM, ENLARGED CLIFT HOTEL, SAN FRANCISCO SCHULTZE & WEAVER, ARCHITECTS.

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GIFFONI-VALLE-PIANA, IN THE HILLS

[BY WILLIAM M. CLARKE]

(This is the last of a series of articles on architecture in Europe by Mr. Clarke, well-known architect, who recently returned from an extensive tour abroad as a special representative of the Los Angeles Pressed Brick Company.—Editor's Note.)

THE day has been filled with pleasing discoveries and adventures. Starting early this morning from Salerno, under a sky filled with beautiful cumulus clouds with bits of most intense blue showing between, we began working our way back into the hills; on every hand were frame buildings of most unusual interest, walls of stone or lava, and always roofed with tile. The tile in this section is almost always the typical Italian tile of flat pan and half-round cover tile placed over the joints. Hips are formed by using the pan tile. An unusual treatment is frequently given to the ridge by raising it about a foot above its normal position and protecting the top with the usual pan and cover tiles; the tiles in this case being placed at right angles to the ridge, which is in width nearly equal to the length of the tile, about 16 inches.

Many interesting and picturesque bits of detail are to be found about these old buildings, well curbs often being carried up and roofed over with a dome and an opening being left in the side wall giving access to the windlass and wooden buckets. Nearly all of these well structures are of pleasing form and add an interesting note to the general scheme. The primitive bake-oven is in evidence and in practical use and one must admit that the bread made from coarse flour and baked in these ovens does possess a wonderful native quality, and this same quality is to be found in all of the simple farm-made products, from queerly stuffed olives preserved in oil to the many different forms of cheese that one will have served to him.



Courtyard, Gateway and Storage Shed, Farm Group Near Salerno



Cloister of Ruined Monastery at Giffoni-Valle-Piana

As the day advances we work our way farther back into the hills; the bleating of sheep, soft tinkling of bells, and the song of the birds instill into one a feeling of profound peace and quiet. As we wander along we chance upon a farm building of somewhat larger proportions than others we have observed. This estate is enclosed by a wall and a heavy wooden gate. At the farther end of this court is the house proper, one of the eight quarters for those employed upon the land, while upon the left a low-roofed shed for the storage of farm vehicles and implements occurs. The padrono, as soon as he learned of our mission and nationality, could not do enough for us. First, as a matter of course, must be the glass of wine—the making of wine was the principal work of this estate—and after partaking of other refreshments we were conducted about the house. All of the living rooms occur up on the second floor and in practically all cases give onto large balconies or terraces the floors of which

[Concluded on page 53]



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A TYPICAL FARM BUILDING IN THE VICINITY OF GIFFONI-VALLE-PIANI.

Photograph by William M. Clarke.



ENTRANCE GATEWAY TO A LARGE FARM GROUP NEAR SALERNO.

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COURTYARD IN FARM GROUP NEAR SALERNO.

Photograph by William M. Clarke.



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BRICKWORK IN ITALY

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AN EARTHQUAKE-PROOF BUILDING*

[BY ARTHUR C. ALVAREZ]
Associate Professor of Civil Engineering, University of California

THE year 1769 marks the beginning of the historical record of earthquakes in California. Since then many earthquakes of varying intensities have occurred in different parts of the state, including a number of major shocks which have occurred with a sort of periodicity that justifies the assumption that they will continue to recur at intervals. For instance, in the northern Coast Range, shocks of intensity 10, the maximum on the Rossi-Florel scale, occurred during the years 1839, 1865, 1868, 1892, and 1906; in Southern California, shocks of this intensity occurred during the years 1769, 1812, 1852, 1857, 1918 and 1920. Furthermore, during the interval of 156 years, between 1769 and 1925, more than fifty earthquakes of intensity 8 occurred in various localities of California. Intensity 8 is defined by: "Fall of chimneys; cracks in walls of buildings"; intensity 10 means: "Great disasters; overturning of rocks; fissures in surface of earth; mountain slides."

These facts are mentioned to show the need for considering earthquake forces when designing buildings. Experience has shown that it is possible, within limitations for each type, to construct buildings having frames of timber, of reinforced concrete or of structural steel, that will successfully resist the most severe earthquake that has occurred in California during the last century and a half. When buildings are well constructed, earthquakes need not be feared. Good construction depends on three factors: correct design, good materials, and good workmanship. A serious deficiency in any one of these three factors may be sufficient to spell ruin for a building in a severe earthquake.

One of the conclusions reached by the writer as a result of extensive observations made at Santa Barbara immediately after the earthquake of June 29, 1925, was that a properly designed and braced timber frame house on a concrete foundation, extending high enough above the surface of the ground to prevent decay of the underpinning, with fire-resistant roof covering of light weight, and woodsheathed exterior walls covered with reinforced stucco, constitutes the ideal dwelling of moderate price from the standpoint of resistance to earthquakes. Since this type of dwelling is so well suited to conditions in California, this article has been written briefly to outline the chief features in its structural design in order to reduce the earthquake hazard to a minimum. To accomplish this, two requirements must be satisfied: 1. The natural foundation must be reliable. 2. All parts of the building must be so tenaciously tied together and so stiffly braced against horizontal thrusts that the entire structure will sway as a unit.

A brief statement in regard to the nature of the forces that act on buildings during an earthquake is pertinent here. When a large rock mass of the earth's crust suddenly slips past an adjacent mass along a geological fault, which may or may not be evidenced by a rift at the surface, the vibrations which are thus generated in these solid rock masses are transmitted in all directions. Those vibrations which reach overlying surface deposits of loose sand, natural alluvium, "made ground" or marshy terrain cause these loose materials to be agitated in such a manner as to shake buildings very much more violently (two to twelve times) than when the buildings rest directly on bed rock. It is chiefly the horizontal vibration or agitation of the natural foundation of a building, due to oscillations of large amplitude that have periods varying from one-half to two seconds, that causes the destruction. The location of the principal damage that may occur to a building in a severe earthquake depends on the relation between the periods of vibration of the building and of its natural foundation. Low buildings are injured most severely near the base; but tall buildings, in a region somewhere between one-third and two-thirds of their height.

Because of the inertia of a building, the mechanical effect of rapid vibration of its natural foundation is equivalent to the application of horizontal thrusts such as H_1, H_2, and H_3 in Figure 1. When the frame is low, as in this illustration, the greatest strain occurs at the base in the underpinning. When not braced, the frame will become distorted, as shown in Figure 2, the angular distortion of vertical members in different stories varying and being a maximum in the underpinning. The entire building also tends to slide from its concrete foundation, particularly when the top of this foundation is sloped instead of stepped. The design of structural details which will be outlined in the following paragraphs has been planned to prevent injurious distortion of the building and slipping of the building from its concrete foundation.

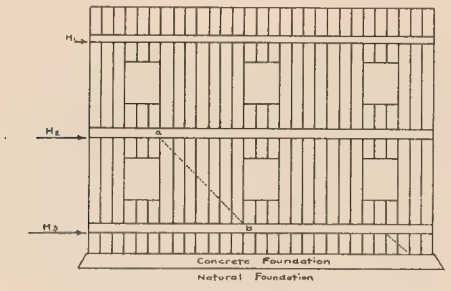


Figure 1
In Effect on a Building, An Earthquake is Equivalent to the Application of Such Forces as H_1, H_2, H_3

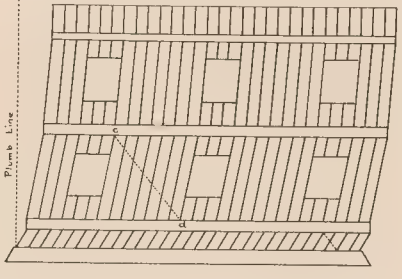
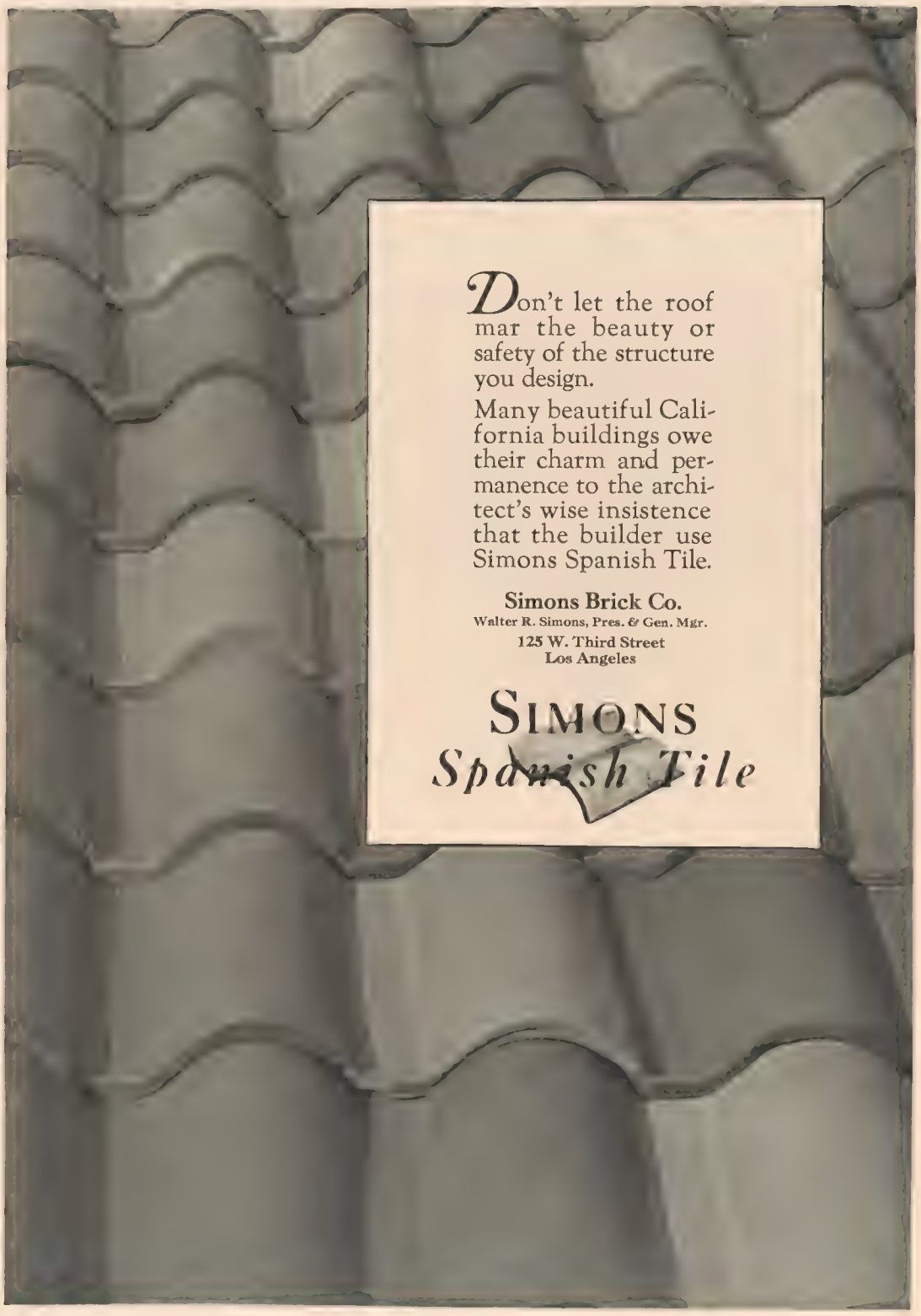


Figure 2
Effect of an Earthquake on a Timber Frame Building When its Bracing against Horizontal Thrusts is Weak

FOUNDATION. Solid rock, wherever situated, whether on hilltop or in valley, constitutes the best natural foundation, because it vibrates with the least destructive effect during an earthquake. In a severe earthquake, violent shaking of a building may be anticipated if it is founded on sand, on alluvium, on recent fill or on a marsh. If possible, such localities should be avoided.

Assuming a rather compact well drained gently sloping

*Reprinted from CALIFORNIA MONTHLY, January, 1926.


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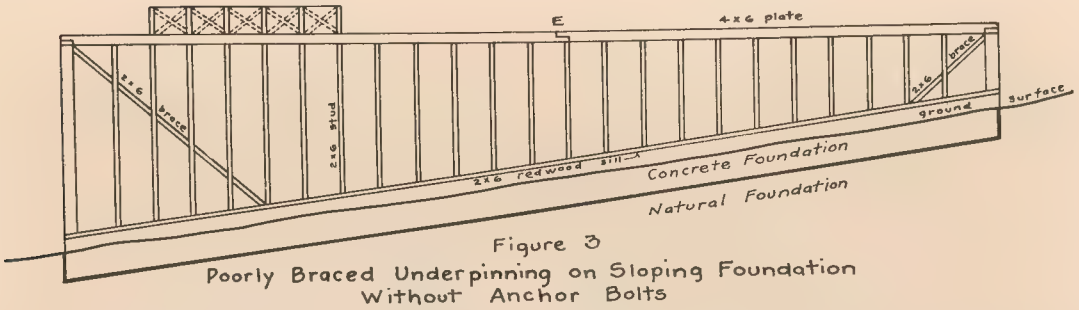


Figure 3
Poorly Braced Underpinning on Sloping Foundation Without Anchor Bolts

soil as a natural foundation, the excavation for the concrete foundation should always be stepped, as shown in Figure 4, rather than sloped, as shown in Figure 3, in order to retard the building or its foundation from sliding. In order to prevent decay of the sill or underpinning, the height *ba* in Figure 4 should be a minimum of 6 inches, and to obtain reliable bearing on the natural foundation, the depth *bc* should not be less than 12 inches. The foundation should contain at least five bags of Portland cement per cubic yard of concrete. In order to tie its different parts together, the concrete foundation should be reinforced with two steel rods not less than 5/8 inch in diameter, as shown in Figures 4 and 8. The ends of the separate lengths of these rods should have 180 degree hooks, they should overlap at least two feet and the overlap should not be placed at the corners of the foundation. The interior transverse and longitudinal concrete foundations should be similarly reinforced so as to be well tied to the exterior foundation. Particular care should be taken to dimension the various bearing areas between concrete and natural foundations so that they will be in proportion to the superimposed vertical loads from the building. This will prevent unequal settlement with consequent damage to plaster when the natural foundation yields during the vibration caused by an earthquake.

At intervals of about four feet, bolts 12 inches long by 5/8 inch in diameter should be imbedded vertically in the concrete foundation, as shown at AB in Figures 4 and 8, to provide for anchorage of the redwood sill which should be bolted tightly with nuts and washers. The eight anchor bolts shown in Figure 4 give that side of the building alone a resistance against slipping from the concrete foundation about 80,000 pounds greater than the resistance of the side shown in Figure 3. In Figure 7 the plan of the top of the concrete foundation is outlined by dashed lines but neither reinforcement rods nor anchor bolts are shown.

UNDERPINNING. The sill should be 2 by 6 inches in section and of redwood, because redwood is more resistant to decay than fir or pine. For reasons previously given, the underpinning, which should consist of 2 by 6 inch pine or fir studs placed 16 inches center to center, must be well braced by diagonal members of the same size, arranged as shown in Figure 4, rather than as shown in Figure 3 which illustrates common practice.

The function of the diagonal brace is easily explained by reference to Figures 1 and 2. The frame in Figure 1 may become distorted as in Figure 2, only if the distance *ab* in Figure 1 may become shortened to the distance *cd* in Figure 2. The insertion of a member along *ab*, called a diagonal stud brace, prevents this change in distance and hence acts to prevent distortion of the frame. If however the ends of the diagonal stud brace slip at either *a* or *b* or at any intermediate joint in the brace, distortion of the frame will occur. To prevent such slipping, the diagonal braces of the underpinning in Figure 4 are made continuous rather than discontinuous as in Figure 3, and stays, 2 by 6 inches in section, are wedged between the vertical studs at their ends, as shown at *ss* in Figures 4 and 8. Furthermore, the ends of the diagonal braces in Figures 4 and 8 are sawed to a blunter angle than are the ends of the braces in Figure 3; this increases their resistance. To prevent splitting, holes should be drilled in the stays for the large nails that should be used. After the diagonal brace is in place, the stay should be tightly wedged into position and each stay should have ten 20-penny nails so offset as not to split the sill. The underpinning of each side of the building should have at least two diagonal stud braces sloping in each direction as shown in Figure 4.

Assuming the common practice of three 12-penny nails at each joint of the braces in Figure 3, the underpinning as braced in Figure 4 can withstand a horizontal thrust at the level of the plate, ten times greater than that which may be resisted by the underpinning in Figure 3. This great increase in resistance is accomplished at small cost by employing more efficient timber joints.

[To be concluded in May issue]

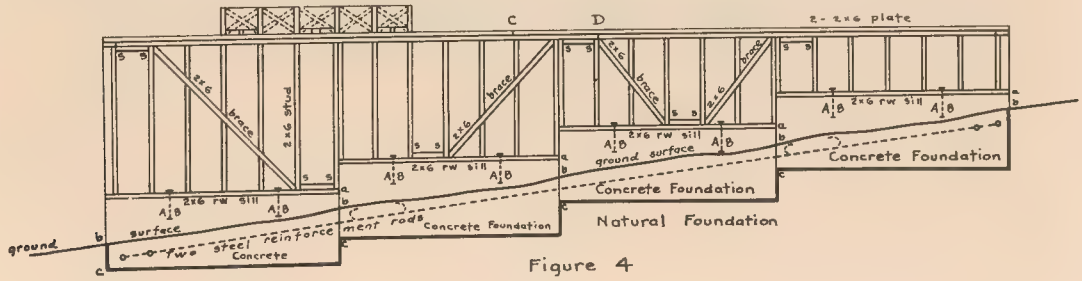


Figure 4
Properly Braced Underpinning on Reinforced Stepped Foundation with Anchor Bolts





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·EDITORIAL·

Architectural Education

A LARGE and handsome volume has recently been published giving the proceedings of the first international congress on architectural education.

Thoughtful study of these proceedings will no doubt be indulged in by those in charge of our academic departments, and, perhaps, our ateliers. Very few actively practicing architects will give time to anything which is apparently no longer a concern to them.

Yet this subject does concern them, not alone as to the supply of draftsmen able to carry out their designs, but as to the standing, the continuity of the entire profession. Hear what William Emerson of the Massachusetts Institute of Technology has to say of the present, and F. H. Bosworth of Cornell of the future:

"We are working for one great objective—the more general recognition of architecture as a profession for the practice of which adequate preparation is essential. . . .

"We are eliminating the unessential. . . .

"In brief, our major effort is being directed toward:

"(1) The teaching of fundamental principles rather than the study of countless details;

"(2) The teaching of the orders and elements of architecture in their normal relation to structures rather than as isolated features;

"(3) The producing of programs that are illustrative of modern problems in our own country based upon intrinsically sound principles of composition in plan and decoration;

"(4) The adaptation to our local conditions of the atelier system and with it of that logical procedure in the study of design, for both of which we are indebted to the Ecole des Beaux-Arts in Paris; and finally

"(5) The coordination of our teaching whether it be of history, construction, drawing or modeling so that each and all unite in emphasizing the transcendent value of design as the keystone in our arch of Architectural Education."

"These are the traits which we would wish should be education's inheritance. From practice, the knowledge that no school can teach by system alone; that teaching in fact is only possible when it is learning, an act not of the teacher but of the pupil; that books and curricula are of use only so long as they serve as the crucibles in which teaching is transmuted into the precious gold of learning by the fire of imagination and enthusiasm kindled by contact with great personality. The awakening of the imagination is an act of the spirit rather than of the mind. From theory, thoroughness, a respect for scientific research and scientific attitude towards the problems which the future architect must face. Our premises must be based upon knowledge, not sentiment, for sentimental conclusions have no more place in artistic work than in scientific; an inheritance from both, the best from each. . .

We cannot all be on an equality; but the day will surely come when practice aided by theory will cast off the bonds of form precedent and suck from the dry bones of the past the living principles which created those forms, and theory guided by practice will take on new life and vigor in its mission of analysis of present-day needs and methods."

* * *

The New Spirit

IN a recent magazine devoted to American business was printed the resumé of many answers received to the question, "What was the greatest contribution to the development of business in the first quarter of the Twentieth Century?"

The consensus of opinion, by a heavy majority, is to an effect that will at first seem extraordinary to most people. Instead of naming inventions, electricity, financial methods, advertising, education, transportation—the greatest factor in business development has been something intangible, indefinite, difficult to describe, but which is an undeniable fact. Using such words as "morale," "honesty," "spirit of service," "ethics," "cooperation," the general meaning may be put as "a scientific and professional spirit in business."

To the architect, as to other professional men, this spirit which governs conduct has long been familiar, as laid down in his professional code of ethics; as "mandatory" upon him in his practice. Gradually, the conduct of business and the professions is growing closer, governed more nearly by the same principles and ideals. In spite of the gloomy denunciations of our socialistic and bolshevistic friends, the world do be growing better.

* * *

A complete showing of the distinctive California homes designed by George Washington Smith of Santa Barbara will be made in the pages of this magazine for May.



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NEXT MEETING

The next meeting of the San Francisco Chapter, The American Institute of Architects, will be held on Tuesday, April 20, 1926, at 6:30 p. m., at the rooms of the San Francisco Architectural Club, 523 Pine street. Dinner will be served at 75 cents per plate.

MARCH MEETING

The regular meeting of The American Institute of Architects, San Francisco Chapter, was held on Tuesday, March 16, 1926, at the rooms of the San Francisco Architectural Club, 523 Pine street. The meeting was called to order by President John Reid, Jr., at 7:50 p. m.

The following members were present: John Reid, Jr., Ernest L. Norberg, Earle B. Bertz, Harris Allen, Stanton D. Willard, G. F. Ashley, Edgar B. Hurt, Howard E. Burnett, Albert Schroepfer, B. S. Hirschfeld, Morris M. Bruce, W. B. Faville, Ernest Hildebrand, John Galen Howard, James H. Mitchell, William Mooser.

In the absence of the Secretary, Mr. G. F. Ashley was appointed Secretary *pro tem.*

MINUTES

The minutes of the previous meeting were accepted as published.

REPORTS OF STANDING COMMITTEES

Neither Mr. Bakewell, chairman, nor Mr. Fairweather, of the Standing Committee on Civic Developments, was present to report upon the improvement of Fulton street in the Civic Center.

Mr. Harris Allen, chairman of the Committee on Public Information and Entertainment, reported progress.

Mr. Earle B. Bertz, for the Executive Committee, presented a resolution as follows:

"That it is the sense of the members of the San Francisco Chapter that it is undesirable for the Institute to increase the annual dues five dollars; that the delegates to the convention be advised of the above, but that they use their own judgment as to their voting, after they have obtained further information on the subject."

After some discussion by Messrs. Faville, Mooser and Allen and President Reid, it was moved, seconded and carried that the resolution be adopted as indicative of the sentiment of the Chapter.

NEW BUSINESS

The delegates to the Fifty-ninth Annual Convention were elected as follows: E. B. Bertz, Ernest Coxhead, Wm. B. Faville, John Galen Howard and Jas. T. Narbett, with the understanding that Albert J. Evers, as Secretary of the Chapter, would be a delegate *ex officio*. It was moved, seconded and passed that all other Institute members of the Chapter were elected as alternative delegates to the convention.

The Secretary read communications from the Board of Directors of the A. I. A., thanking the Chapter for their entertainment on the occasion of the visit of the Board to San Francisco in December. Also a communication from Mr. D. Everett Waid, President of the A. I. A. on behalf of the officers and directors of the Institute, in the form of a tribute to the memory of the late Sylvain Schnaittacher.

Letters of appreciation from the families of the late Messrs. Headman and Schnaittacher were read to the Chapter.

Announcement was made of the death of Mr. Willson J. Wythe, a Chapter member, on March 12, 1926.

The Secretary announced the election of Mr. C. Harold Hopkins, Woodland, Cal., to Institute membership.

The luncheon meeting for March 30, to meet Mr. J. F. Gowen of the Scientific Research Department of the A. I. A. was verified, the place of meeting to be announced later.

At the request of Mr. Smith O'Brien, the Secretary advised the Chapter that a new Section, on Art and Architecture, had been added to the Commonwealth Club. Commonwealth members of the Chapter were urged to join.

The Secretary informed that the City Planning Commission has a new height limitation ordinance, proposing height-zoning for San Francisco, and that the Commission has asked for support and advice from the Chapter, as this ordinance is a direct result of the Chapter's recommendation some time ago. President Reid advised that he would appoint a committee to confer with the City Planning Commission and the City Planning Section of the Commonwealth Club in this connection.

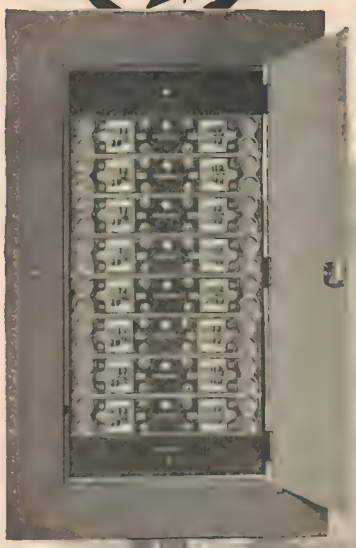
A communication from the San Francisco Stair Builders Association of the Builders' Exchange, dated March 3 and requesting that the clause "all stair work must be constructed by a responsible stair shop" be incorporated in all specifications where stairs are called for, was read. The Secretary was instructed to inform that committee of the Builders' Exchange that the matter had been brought before the Chapter.

SPECIAL COMMITTEES

The report of the Committee on Resolutions on the death of the late Albin R. Johnson was presented by Mr. Harris Allen and adopted by the Chapter, as follows:

> The San Francisco Chapter of The American Institute of Architects recognizes that the Institute and the architectural profession have suffered a distinct loss in the death of Albin R. Johnson of the firm of Frederick H. Meyer and Albin R. Johnson.
>
> Although Mr. Johnson was modest and retiring in disposition, his sterling character, artistic ability and capacity for achievement were known and appreciated by his many friends in the profession and the building industry. Many younger men now engaged in architecture remember with gratitude his friendly help and encouragement in earlier days.
>
> He devoted about thirty years of his life to active connection with

[Concluded on page 62]



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[BY J. H. DEVITT]
Chairman, Publicity Committee

DUE to inadequate accommodations and unfavorable location the old club quarters at 77 O'Farrell street were recently abandoned. A club building of their own!—a dream long cherished by the members—became a reality when, by a streak of good fortune, the club was able to secure the three-story building at 523 Pine street. Around the corner from Chinatown, in the heart of the financial and commercial district, the new club stands—an oasis for those who will avail themselves of the new quarters during their "off" hours.

The first floor has been devoted to a banquet hall, large stage and kitchenette, with ample storeroom, and will be the scene of *our* future club activities, exhibitions and the famous S. F. A. C. "JINX." The second floor has been laid out with offices, wardrobe accommodations and a roomy lounge room.

The entire third floor is occupied by the Atelier, with a spacious library across one end. A novel and original feature of the Atelier is that the walls have been left bare and will soon be covered with sketches and decorations of the students.

The stairway leading up from the sidewalk admits one to the club proper, that is, the second floor containing the offices and lounge room. Here may be found all the desirable features of club life. The aspect of formality presented by the mahogany-paneled vestibule and office is nicely contrasted by the air of leisure and informality which prevails in the adjoining lounge. Here easy chairs are conveniently placed, conducive to pleasant social and professional intercourse, or wherein the current architectural periodicals may be perused at leisure. The lounge is further graced by the usual pool and billiard tables, (without which some of the members would not feel at home).

Well-placed stairways connect the lounge room with both the Atelier and the hall below.

The elegant appearance of the new club quarters is due entirely to the generosity of the various contractors and building materials companies of San Francisco. The club is especially grateful to Messrs. Fink and Schindler, who, through Mr. Fred Monk, donated and installed the handsome paneled office; the hardwood for this work was donated by the Kirschman Hardwood Company; the walls and ceilings of the first and second floors were covered with sheet rock finished with Textone furnished and installed by the United States Gypsum Company through their representative, Mr. Robertson; the hardwood floors were donated by the Higgins Lumber Company through their Mr. Watts; the tile floor in the office was donated by Gladding, McBean & Company, through Mr. Cole, and laid by Malott and Peterson; the latter firm also furnished and installed the composition floors in the kitchen, lavatories, etc.; the handsome stone mantel was made especially for us by P. Grassi & Company and under the direction of our confrere, Mr. Stanton Willard; the lighting fixtures were donated by the Roberts Manufacturing Company through their Mr. W. J. Kerr; the iron stair rails by Michel & Pfeffer through their Mr. Tellefson; the electrical heaters are of the Magnaray type and were procured for the club by Mr. Art Janssen; the plaster work was donated by the San Francisco Plastering Company; the electrical work by the H. S. Tittle Company; plumbing by the Pinkerton Company. Celotex for the stage was furnished by Mr. McElligott of the Celotex Company. The entire work was carried on under the direction of Mr. George Wagner, contractor, one of the charter members of the club, who to date has fitted up no less than five different club quarters. There were various other donations in the nature of material and labor for which the club is very grateful.

With the establishment of our new home now accomplished, it is hoped that the members will take renewed interest in club activities. Our standing as an architectural club must be preserved, and if we are to gain the recognition that is justly ours every member must do his bit for the good of the club.

The new building will be officially opened the third week of April. An entire week will be devoted to the grand opening and will be known as Open House Week, extending from Monday, April 12, to Saturday, April 17. It will be a week of entertainment, programs being arranged for each night by the Entertainment Committee, C. Trudell and C. J. Sly.

The officers for the ensuing year, who incidentally will be the inaugurals for the new building, are: President, Ernest E. Weihe; Vice-president, Howard E. Burnett; secretary, Clyde F. Trudell; treasurer, Ira H. Springer, and directors, Lawrence C. Stiers, Harry Langley and Arthur D. Janssen.

Atelier work is already well under way and rapid progress is being made in the Beaux Arts problems, due to the untiring efforts and able criticisms of our two patrons, Mr. E. L. Frick and Mr. E. E. Weihe, both of whom have studied in Paris and toured the continent and who in every way are striving to perfect the Atelier. The work of the patrons is very satisfactorily supplemented by the hearty assistance of Massier H. Anderson and Sous-massier R. Blas. "The Order Class" under Mr. J. Magee is once again producing fine work.

Activities which will soon be under way are:

An extensive membership drive conducted by Art Janssen, for the purpose of building up the roster and also to bring the club benefits to those interested therein.

A "greater-than-ever" billiard tournament under the supervision of Harry Langley and with the assistance of Al Williams.

The organization of a club orchestra. The "band" has already met several times for practice and is making rapid strides in harmony and melody under the tender guidance of Prof. Ira Springer, who also handles the club bank "notes."

Several exhibitions of architectural work, foreign sketches, etc., will be held at the club in the near future; the dates to be announced later.

The next regular monthly business meeting will be held, as usual, on the first Wednesday of the month.

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THE ENLARGED CLIFT HOTEL, SAN FRANCISCO

[BY CHARLES W. MEIGHAN]

JUST why a "job of remodeling" should attract great attention in a city whose recent building achievements include a Standard Oil Building, Matson Building, California Palace of the Legion of Honor, Huntington Apartments, the magnificent new Telephone Company Building and many others, at first glance seems puzzling. But there is no denying that from its inception to its completion the Clift Hotel addition has been very much in the public eye and, what is more to the point, has been watched with more than ordinary interest by the architectural profession and the building industry.

At a time when such great projects as the Russ Building, the Hunter-Dulin Building, Mark Hopkins Hotel and many other notable structures are actually going forward in San Francisco, it seems singular that the completion of the enlarged Clift Hotel should not have been submerged in the greater architectural "goings-on," almost in the same neighborhood. But there can be no denying that this "job of remodeling" has been the center of keen interest on the part of the profession, of the building industry and of the lay public.

The fact that the enlargement of the Clift Hotel represents an expenditure in excess of three million dollars is not enough to account for the extreme interest that San Francisco has taken in the undertaking, for there are many other building projects which exceed it greatly in cost. We must look elsewhere for the explanation. To some extent, the professional interest may have been due to the unusual feat of adding some 240 guestrooms to a hotel already completed and occupied, the addition of three entire stories to the original structure and the erection of a complete new wing, 17 stories in height, the completed whole to be entirely harmonious, the new with the old and the old with the new. No doubt some part of the interest in the Clift project was due, too, to the fact that this was the first commission of magnitude undertaken in San Francisco by Schultze & Weaver, the architects.

As for the general public, we need not seek far for an explanation, for it is doubtful whether any hotel on our Coast has endeared itself or established itself more firmly as a part of the life of the city it occupies than has the Clift since its opening in the year of the Panama-Pacific Exposition in San Francisco. In fact, it was the increasing popularity of the hotel which made it necessary to undertake the enlargement.

Speculate as we may on the reasons for the unusual degree of interest displayed in the Clift, there is no denying that it existed, and now that the new Clift has been formally opened and submitted itself to inspection, there can be no question that the work is well done. There may be flaws for the critical to delight in, but even these are surprisingly few and hard to detect and fade into nothingness when one reflects that here is a structure, not built complete and anew from the ground up, but enlarged and expanded and improved without even an interruption of the complex regular business going on twenty-four hours a day within its walls. For it is a fact that guests were comfortably housed at the Clift during all of the building operations.

The most surprising feature of the Clift of today is the fact that those who knew it best have great difficulty in detecting in any detail where the old leaves off and the new begins. And that, after all, is the real test of this three-million-dollar "job of remodeling." That was the outstanding architectural problem and it has been solved successfully.

The Clift of today towers 375 feet above the street. There are 540 guestrooms, all with bath. Each room is an outside room. Parlor suites are available in almost any desired combination on any floor. Rooms are provided for exceptionally tall persons, and this is mentioned as but one of countless thoughtful innovations for the comfort of the hotel guests.

On the mezzanine floor are grouped five banquet and dining rooms, capable of accommodating 400 guests. Executive offices are on the second floor. Kitchens and cafeterias for the help are located in the basement.

The lobbies and public rooms, and, in fact, the interior architecture generally, embody a happy combination of Spanish and Italian Renaissance with high beamed ceilings, decorated by hand, grilled, wrought-iron doors and perfect appointments. Throughout the hotel, from basement to the smart roof lounge atop the structure, the effect is wholesome and satisfying and shows the results of infinite care in the planning and execution of every detail.

The guestrooms are generously large and fitted with many conveniences. The smallest guestrooms are 12 x 16 feet and a great number of them are 17 x 28.

Besides the provisions for dining on the mezzanine floor, the hotel has the great main dining-room, with a seating capacity of 500, on the main floor, together with the Coffee Shop, which has an entrance from the street. Other private dining-rooms are provided on the third and fourth floors, but the crowning feature is the delightful

[Concluded on page 53]

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SAN FRANCISCO AND OAKLAND

GIFFONI-VALLE-PIANA IN THE HILLS

[Concluded from page 31]

form the roofs of the buildings in the court. In conjunction with these terraces it is interesting to note an unusual method employed for supporting the vertical poles used in connection with the arbor. In place of using a stone column or pier or a wooden post resting upon the wall, a stone corbel was built into the outer face of the wall about eight feet from the top and above this corbel another stone was set out from the wall; through this stone a hole was drilled through which the pole was passed, the base of the pole resting upon the corbel; these poles with their supports being placed along the face of the walls at proper intervals for the support of the arbor covering the terrace.

The ceilings in this house were about fifteen feet in height and showed the beams, which were timbers left in the round. The walls, both exterior and interior, would average two feet in thickness and were of stone. All of the rooms were well and simply furnished with a few old pieces of good design. The kitchen was of unusual interest, with its open fire for cooking, with spit and crane and a wealth of fine old hand-wrought copper utensils hanging upon the walls. Suspended from the ceiling sides of dried salt meats, meat in casings, onions, garlic and various other dry articles of food, and all this not for show but for practical daily use.

In this vicinity most of the stairs are upon the exterior, in many instances leading to an arched balcony that extends along the front of the building and upon which all of the rooms open. In this building the stairs are upon the interior and are of stone, which is the usual material employed. We descend the stairs then, out into the court, from which we descend into the wine vaults, the floors of which are about ten feet below the level of the courtyard. The ceilings of the vaults are stone vaulted and form the floor supports for the second floor. A system of tunnels extends out under the court and forms space used in the storage of aging wine. In the cellar proper are many elliptical casks six or eight feet in diameter.

The entire land is given over to the raising of wine grapes, except a small area for garden and the raising of lemons and oranges. Upon leaving, the owner loaded us down with delicious fruit and gave us a most cordial and sincere invitation to visit him again. And all this to mere strangers who chanced to knock at, or rather walk through, his gate. Such indeed is Italian hospitality in the hills.

We journey on and on, along winding roads, not knowing where night may overtake us; but trusting to that kind Providence and the Saints who watcheth over wanderers, we at last enter a beautiful valley with great hills upon either side and the bluest of mountain torrents, the Asa, tearing down between. The valley of the Asa and just around a bend in the road a quaint little town nestling against the side of the hill, above the village the gray ruins of a castle with its towers and walls long since fallen into decay. Along the road we pass flocks of milch goats, attended by herders in quaint heavy capes, whose faces light up with a smile at our word of greeting, slow-moving carts, women with great burdens carried gracefully upon their heads, walking with a clean, free stride, shoulders set well back. A padre in his black cloak, a young woman whose gay scarf gives a bright touch of color to the scene, and such is our entry into Giffoni-Valle-Piana. And now for lodgings for the night. What has fate in store for us? An inn or tavern—it is too small to be called by any other name—a bed with the cleanest of white linen, and supper, one should not call it by any other name. A soup with beaten egg. Parmesan cheese. A joint of mutton roasted upon a spit before a charcoal fire, white cheese, bread and wine; what more could one ask?

Out upon the terrace we look across the valley and see the yellow, twinkling lights of another village, the mountain standing out purple, dark against the moonlit, cloud-flecked sky. The day passes before us in a retrospect of sight and sound. Glorious sky, green hillsides, bleating of sheep, tinkling of bells, songs of birds, quaint and harmonious buildings, a gracious welcome by a stranger, winding roads, strange touches of color, the sweet sound of distant bells, the end of the road Giffoni-Valle-Piana.

* * *

THE ENLARGED CLIFT HOTEL, SAN FRANCISCO

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roof lounge, commanding a magnificent view of the city and bay.

Seventeen stories above the street, it is 80 feet long and 50 feet wide. The vaulted, hand-decorated ceiling is 40 feet above the floor. It is completely fitted and equipped for the "last word" in modern service. A children's "toyland" with a nurse in charge is also provided on this floor, while another unique feature is the stone bungalow atop the roof, complete with fountain, patio and garden, which is the private home of Mr. Frederick C. Clift.

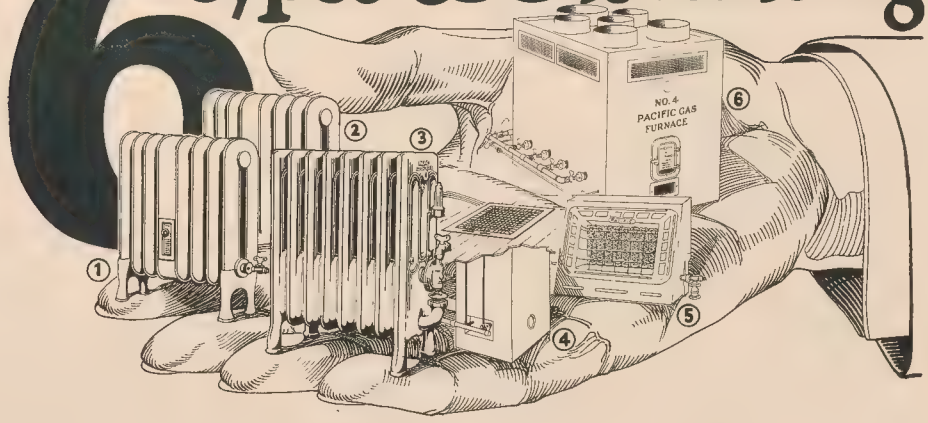
"A job of remodeling" the enlarged Clift Hotel may be, but it is one that must stand as a tribute to the courage of the owners, the resourcefulness of the architects and proof that such undertakings may be carried to completion with none of the usual earmarks of rebuilding or compromises with the expediencies at the sacrifice of the things worth while. It is a good job.

* * *

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I.

HEATING REQUIREMENTS OF MODERN APARTMENTS

BECAUSE more apartment houses of four, six and eight units are being built than any other size, and more engineers and architects are interested in the design and construction of this type, this brief discussion will concern itself with the heating requirements of such structures. In population centers, the pronounced trend today is toward apartment houses of these sizes. Since the heating and every other factor that enters into their design and construction are governed by certain fundamentals, let us see why the trend and whence.

The primary governing factor with which the designer must deal is "net income." Often before his plans receive final approval, he may have to sacrifice many cherished ideas to these two small words and even to throttle his artistic inclinations more than once, but he finds out very early that "net income" actually governs all that he does. The great final test of whether this specification stays in or that one is substituted is: "Will it pay its way? Will it earn something?"

The reasons for this are clear. From the outset the owner is only interested in the greatest possible income from the smallest initial investment. Buildings of four, six or eight apartments require no expensive elevator installation, ground area requirements are not so great as for larger structures and they lend themselves in other ways to savings in initial outlay.

But keeping in mind "net income"—most important of all—looms the fact that four, six or eight apartments may be operated with a minimum monthly outlay for maintenance and service, once they are built and occupied. When the owner goes above that number, it becomes essential that he have a manager on his property at all times, a continuous expenditure for janitor service, elevator service and many other items of operating overhead. And this goes on forever as long as the building stands.

So, as every architect knows, the whole cry of the owner is not only for the lowest possible initial outlay but for economy in operation thereafter. Many a designer of such buildings has secretly cursed the niggardliness of the owner when called upon to meet the expediencies of such a situation while recognizing that it is a condition for which no one is actually to blame.

It is a situation created entirely by the limits of a purse which must be governed by the anticipated net income over a period of time. The problem is not alone one of keeping within a set figure in the actual construction nor of so designing the structure that the maintenance cost each month thereafter will be as low as possible, but it must also be made attractive enough so tenants will be plentiful, for it goes without saying that the apartment must be livable, comfortable, modern in every respect in order to rent easily and stay rented.

All of which brings us to a consideration of the vital matter of heating. A careful interrogation of those who make a business of renting apartments indicates that the properly heated apartment is the one which rents first and stays rented the longest and that steam heat is the type of heating most desired by the public. Yet, it would surprise one to discover in how many instances makeshift methods of heating have had to be devised after the building is completed. To the credit of the profession be it said that this is not often the case where an architect is engaged, but there is an unusually large proportion of apartments in the design of which no architect has had a hand which seem to have been thrown up without due consideration for this essential feature.

Since the designer of the four, six, or eight apartment building must consider space-saving to the nth degree and economy in installation and upkeep, at the same time bearing in mind that adequate, comfortable heating is fundamental, it is quite logical that gas is coming to be the accepted fuel. Especially is this true in view of the tremendous recent development of satisfactory, practically foolproof, self-regulating thermostatic and time-controlled boilers and furnaces for heating with gas. For these cut operation costs to an absolute minimum.

There is no denying that there is a greater public acceptance for apartments heated with steam, that there is less transiency in an apartment house so heated. And it is a fact to which many designers of such structures are just awakening that gas-fired steam heating installations are not only the most cleanly, the most economical from a standpoint of space-saving, flexibility and convenience, but are actually the cheapest to install, maintain and operate.

[Concluded on page 63]

QUERIES AND ANSWERS

You are invited to submit your problems to this department as they arise, either for reply here or direct by mail. All questions will receive the careful study of practical experts of the Pacific Gas and Electric Company and will be answered by them.

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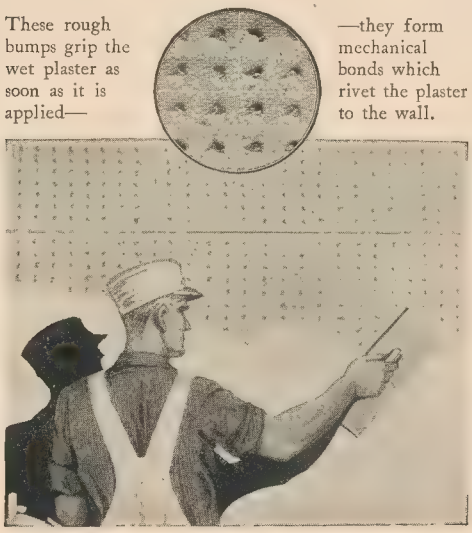
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MONTHLY BULLETIN, A. I. A.

[Concluded from page 45]

architectural practice on important work in the San Francisco district, applying himself conscientiously, cheerfully and enthusiastically at all times, although handicapped in later years by poor health. Continued or greater achievement was prevented by his premature death at the age of forty-seven years.

The members of the San Francisco Chapter, A. I. A., extend to his widow and immediate family their sincere sympathy.

Committee:
WILL G. CORLETT,
HARRIS C. ALLEN.

The report of the Committee on Resolutions on the death of the late Sylvain Schnaittacher was presented by Mr. Faville and adopted by the Chapter, as follows:

Elected to membership in The American Institute of Architects in 1905.

Died in San Francisco February 11, 1926.

In the death of Sylvain Schnaittacher the City of San Francisco has lost a notable figure from the architectural profession.

Born November 30, 1874, in the city which he loved so well, he received his training in its Grammar and High Schools and at the Mark Hopkins Institute of Art. He entered the office of A. Page Brown for practical experience, and before beginning his independent practice spent a year in European travel and architectural study.

Among the buildings of note designed and erected by him may be listed Paige Motor Car Company Building, Argonaut Club Building, Beresford Country Club and many apartment houses. In association with other architects he designed and erected Temple Emanu-El, State Agricultural Building and Mt. Zion Nurses' Home.

He acted as a member of the Jury with Henry Bacon and William Mitchell Kendall for the Capitol Extension Building at Sacramento, California, and as advisor in several important private building competitions.

Ever generous in giving his time to public service, and in the interest of his profession, he served for many years on the Examining Committee for the State Civil Service Commission for the examination of architectural draftsmen, was Secretary of the California State Board of Architecture for sixteen years, Secretary of the San Francisco Chapter of the A. I. A. ten years, and served as its Vice-President, and finally as President during the years 1918-1920. At the time of his death he was a member of the Board of Directors of the American Institute of Architects, with its headquarters at Washington, D. C., acting as Regional Director of the Ninth District.

It is difficult to realize that he is no longer with us, for we always liked him and trusted him and had faith in his wisdom and good sense and stability, and though he achieved distinction in his profession and created many beautiful buildings to testify to his skill, he left to us, besides these, a richer heritage—memories filled with thoughts of his fine qualities and loyalty, mellowed by gracious kindliness. And we shall go forward cherishing in our hearts this heritage.

Committee:
W. B. FAVILLE,
WM. MOOSER.

There being no further business, the meeting adjourned at 9:32 p. m.

Respectfully submitted,
ALBERT J. EVERS, *Secretary*.

Following adjournment, Mr. Wm. B. Faville, F. A. I. A., delivered informally an absorbingly interesting account of his personal experiences and impressions of peoples, manners, customs, art and architecture in France, Italy, Spain and North Africa. He dwelt at some length on the sculpture of Donatello and the stained glass of Chartres Cathedral. During the exposition of Mr. Faville's theme some very unusual photographs of distinguished examples of sculpture and details of architecture, mural painting and stained glass were passed around the table. These served very admirably to illustrate the discussion, but made it difficult to follow the speaker at the same time. It is to be hoped that Mr. Faville will find time to have slides made which will enable him to present his illustrations simultaneous with his very illuminating remarks.

The meeting was considered by all who attended one of the most profitable and enjoyable of recent years.

HEATING, LIGHTING AND POWER

[Concluded from page 55]

There is a considerable saving in first cost in the installation of a gas-fired steam heating boiler for the modern four, six, or eight apartment structure, but the saving in initial outlay is as nothing compared with the saving over a period of years. With the steam piped to every apartment from a central boiler, automatically controlled, the continuous expense of a furnace or heater attendant is eliminated entirely when gas is the chosen fuel.

In the matter of first cost, it has been definitely established that the gas-fired steam heating equipment for such an apartment house is less expensive than with any other type of fuel for the reason that storage space—either surface or underground—for fuel is not required where gas is used. The expensive fireproof room necessary with other fuels is not a legal requirement while otherwise the installation is much the same with gas as with types of steam heating where other fuels are used. In no case is any part of the equipment more expensive with gas. Of course there should be complete insulation of all steam pipes and of the boiler itself as well as the piping to eliminate heat waste and this is good standard practice whatever type of fuel be used. The thoughtful designer abreast of the times is giving more and more care to the insulation of walls, floors and ceilings against heat loss, too.

Then there are apartments which provide the individual vented gas radiators controlled by each tenant and these are popular and satisfactory. But we are here considering the heating problem from a viewpoint of "net income" over a period of years. Since net income depends on gross income and the gross income of such a property depends wholly on "selling" every apartment, whether four, six or eight, to the public, and keeping them "sold", and since uniform, continuous steam heat is the greatest factor in such a sale, it becomes apparent at once that correct heating installation is vital to the success of the property. The prospective tenant wants steam heat. It is almost the first demand made by a rentor.

If the small apartment lacks steam heat, however great its attractions otherwise, the tenant is apt to go where he can get it. Now, thanks to the automatic gas-fired boiler, even the smallest building can have a real steam heating plant, guaranteeing adequate and satisfactory heating, with a low first cost and no expense thereafter for maintenance. With gas, one gets a heating system flexible enough to meet any sudden demands, one that makes the apartment more readily rentable at higher rental, one that gives lasting satisfaction in operation, since it may be lighted at the time of installation and will function automatically for a long period of time thereafter. Certainly every heating requirement of that "net income" bogy has thus been met.

* * *

COURSES IN ARCHITECTURE

As a result of the demand that has been developing during the past few years, courses in architecture, it is announced, are receiving special attention in the plans for the summer session this year at the Carnegie Institute of Technology in Pittsburgh. Under the plans for the coming summer, the Department of Architecture of the College of Fine Arts will give intensive six weeks' courses from June 14 to July 24 to meet the needs of students who desire to continue their work in architecture in the vacation, whether to make up credit, obtain advanced credit, or to prepare themselves better for entrance.

* * *

Angus McL. McSweeney, 3245 Octavia street, has been awarded prizes to the amount of $1,550 in a nation-wide architectural competition for design of fireproof concrete and masonry houses of moderate cost.



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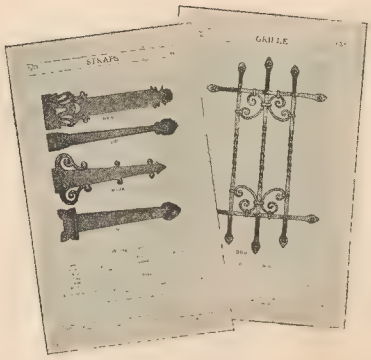
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RESIDENCE OF MRS. ARTHUR ROSE VINCENT, PEBBLE BEACH, CALIF. GEORGE WASHINGTON SMITH, ARCHITECT

SPANISH ATMOSPHERE

[BY HARRIS ALLEN, A. I. A.]

THE traditions of California have developed very largely from memories of its early Spanish settlers and life on the great ranches of those days, feudal in character, picturesque to the Anglo-Saxon eye, alluring in its combination of placid indolence and gay fiesta.

As a setting for this "dolce far niente" existence, the ranch houses were well adapted. Simple, almost primitive, from force of local circumstances, there was yet a rather lordly air of spaciousness, of hospitality to the guest, of privacy for intimate family life, of security against marauders. Farm houses as they were, the influence of inherited customs dictated certain forms of arrangement and construction. The balmy climate, the luxuriant growth of trees and plants, the gently rolling contours of the country, all affected the general scheme of plantation architecture, while time mellowed the ensemble and helped to produce that charm which has now become so familiar by the means of photograph and highway.

It is not strange, therefore, that when the era of unprecedented, almost incredible growth began in Southern California, these early traditions should have been seized upon and welded into the architecture of the day. Modified of necessity to suit modern requirements, exaggerated and adorned and abused at first (and, alas! even yet, in commercial housing operations), we have been coming closer and closer to the achievement of that Spanish atmosphere which was the glory of early California.

No one has approached more closely to the ideal than Mr. George Washington Smith, of Santa Barbara, some of whose recent buildings are shown in this issue. The "ideal" differs according to the individual viewpoint; but it may be broadly defined as a dwelling which might have been built by one of the Spanish colonists



Patio, Residence of Mrs. Arthur Rose Vincent

in California. Such accessories as iron, tile, modeled ornament, need not destroy the California character of the place so long as their use is not forced. Size has nothing to do with it; substance does; but it must have that intangible quality we call "atmosphere," and to create atmosphere one must be an artist.



Patio, Residence of Mrs. Arthur Rose Vincent

Mr. Smith is an artist. It is useless to try to analyze his compositions in cold blood, to call attention to the proportions of wall and window, the sense of informal balance, the vistas in house and garden. I suspect much of this is intuitive rather than intentional; not that his plans are not well studied, for it is obvious from the happy relations his houses bear to their sites, and from the easy sequence of interior apartments, that observation and thought have been used with discretion. But there is no effort of effect; indeed, there is a naiveté which is consummate art in itself.

Photographs of these houses convey but a meager impression of their delightful and virile quality. Mass and detail—yes, and the effect of



Doorway, Residence of Mr. George F. Steedman
Santa Barbara, California

sunshine and shadow; but of color, of texture, of the values of materials, and reveals, and craftsmanship, it is difficult to judge without actually seeing the buildings themselves.

The beauty and traditional quality of Mr. Smith's work has, of course, set a style of which there are now hosts of examples. For this we may well be thankful. Copies of good things are better than poor originals; and our quick growth of foliage makes most of these more than just acceptable. You may be quite sure, however, that Mr. Smith's own work is unmistakable. Vary it as he may, there is always a quality, an atmosphere about it which speaks the language of traditional California as no one else has yet been able to do.



RESIDENCE OF COL. D. C. JACKLING, WOODSIDE, CALIFORNIA
GEORGE WASHINGTON SMITH, ARCHITECT

Photograph by Gabriel Moulin.





FORECOURT, RESIDENCE OF COL. D. C. JACKLING, WOODSIDE, CALIFORNIA
GEORGE WASHINGTON SMITH, ARCHITECT

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GARDEN FRONT, RESIDENCE OF COL. D. C. JACKLING, WOODSIDE, CALIFORNIA
GEORGE WASHINGTON SMITH, ARCHITECT

Photographs by Gabriel Moulin.



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ENTRANCE GATEWAY, RESIDENCE OF COL. D. C. JACKLING, WOODSIDE, CALIFORNIA
GEORGE WASHINGTON SMITH, ARCHITECT



RESIDENCE OF MR. GEO. F. STEEDMAN, SANTA BARBARA, CALIFORNIA
GEORGE WASHINGTON SMITH, ARCHITECT

Photograph by J. W. Collinge



GARDEN GATE, RESIDENCE OF MR. GEO. F. STEEDMAN, SANTA BARBARA, CALIFORNIA
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GARDEN WALL AND CORNER, RESIDENCE OF MR. GEO. F. STEEDMAN, SANTA BARBARA, CALIFORNIA
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GARDEN WALL, RESIDENCE OF MRS. EDWARD CUNNINGHAM, SANTA BARBARA, CALIFORNIA
GEORGE WASHINGTON SMITH, ARCHITECT

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DETAILS, RESIDENCE OF MRS. EDWARD CUNNINGHAM, SANTA BARBARA, CALIFORNIA
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WINDOW IN HALL, RESIDENCE OF MRS. EDWARD CUNNINGHAM, SANTA BARBARA, CALIFORNIA
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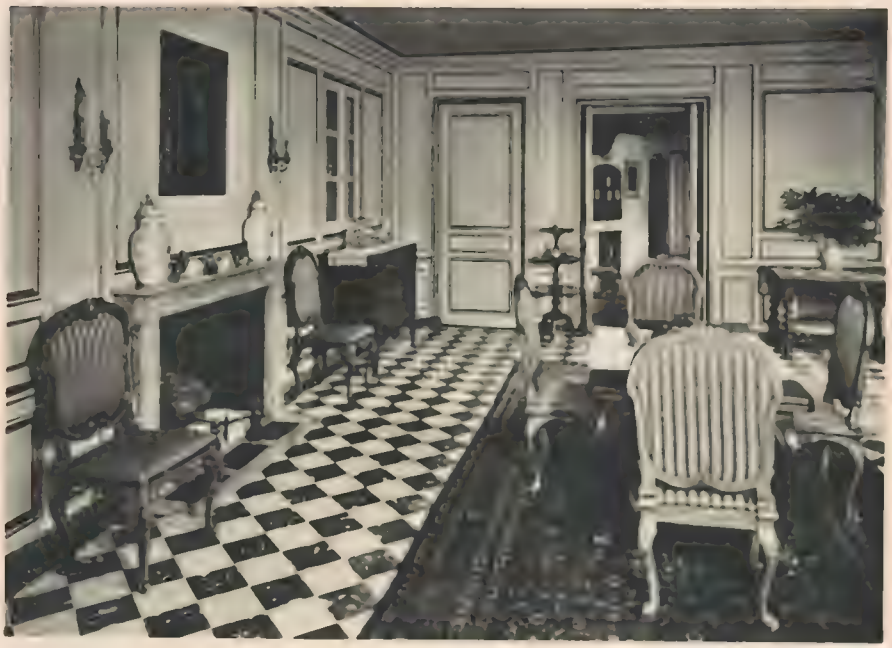
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LIVING ROOM, RESIDENCE OF MRS. EDWARD CUNNINGHAM, SANTA BARBARA, CALIFORNIA
GEORGE WASHINGTON SMITH, ARCHITECT

Photographs by J. W. Collings

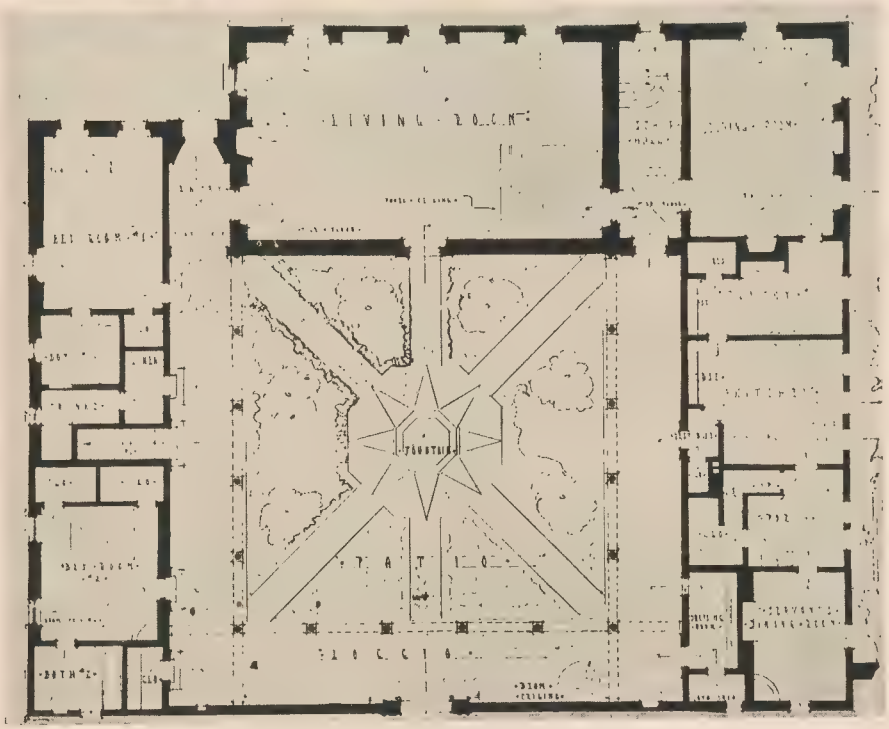




DINING ROOM, RESIDENCE OF MRS. EDWARD CUNNINGHAM, SANTA BARBARA, CALIFORNIA
GEORGE WASHINGTON SMITH, ARCHITECT

Photo by J. W. Collinge





RESIDENCE AND PLAN, MRS. ARTHUR ROSE VINCENT, PEBBLE BEACH, CALIFORNIA
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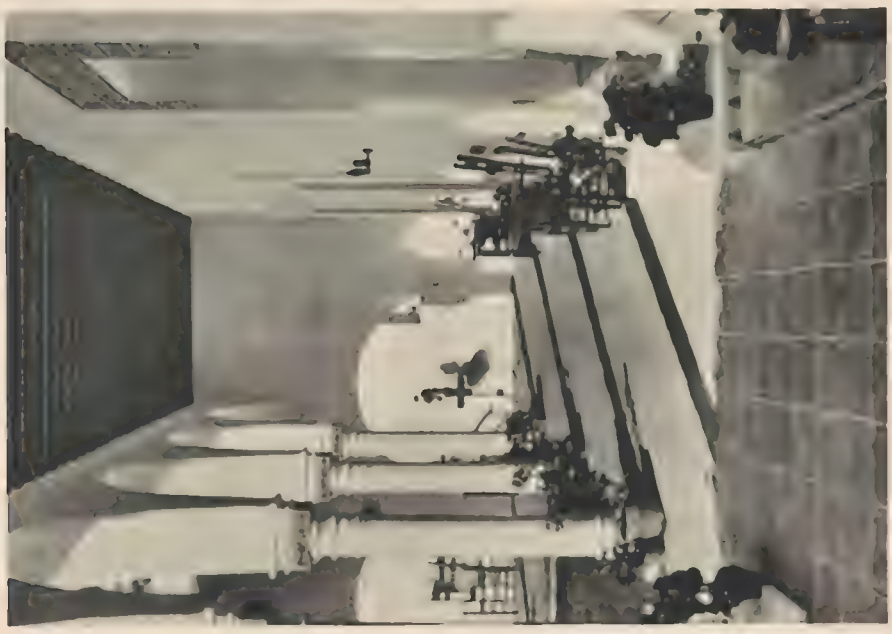
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STAIRS FROM PATIO, RESIDENCE MRS. ARTHUR [illegible] VINCENT, PEBBLE BEACH, CALIFORNIA
GEORGE WASHINGTON SMITH, ARCHITECT

Photograph by [illegible]





Photographs by J. W. Collings

ARCADE IN PATIO, RESIDENCE MRS. ARTHUR RCSE VINCENT, PEBBLE BEACH, CALIFORNIA. GEORGE WASHINGTON SMITH, ARCHITECT



EAST FACADE AND MAIN ENTRANCE, D. C. JACKLING RESIDENCE, WOODSIDE, CALIFORNIA
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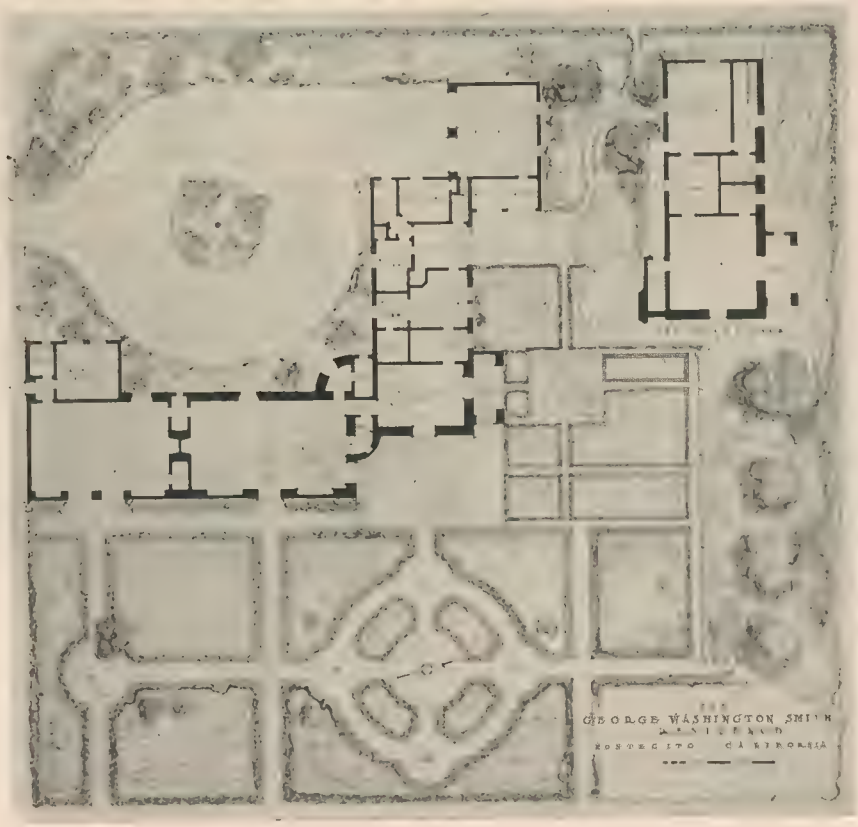
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RESIDENCE AND PLAN OF GEO. WASHINGTON SMITH, ARCHITECT, SANTA BARBARA, CALIFORNIA
Photograph by J. W. Collings



TERRACE, RESIDENCE OF GEO. WASHINGTON SMITH, ARCHITECT, SANTA BARBARA, CALIFORNIA

Photograph by J. W. Collinge



GARDEN FRONT, RESIDENCE OF GEO. WASHINGTON SMITH, ARCHITECT, SANTA BARBARA, CALIFORNIA

Photograph by J. W. Collings





LIVING ROOM AND DINING ROOM, RESIDENCE GEO. WASHINGTON SMITH, SANTA BARBARA, CALIFORNIA
Photographs by J. W. Collinge





DOORWAY TO GARDEN AND TO STAIRS, RESIDENCE GEO. WASHINGTON SMITH, ARCHITECT, SANTA BARBARA, CALIFORNIA

Photographs by J. W. [illegible]

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An Authoritative Book for Architects of Unusual Historical and Reference Value

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THE interest aroused by "Brickwork in Italy" in the architectural profession is a reflection of the book's usefulness as well as of the charming manner in which the subject is presented. The feeling among many prominent architects toward this instructive and entertaining volume is indicated by a few typical commendations quoted here:

"I assure you that this book will see many years of use and hold a prominent place in our library."

"It is a very interesting piece of history and am looking forward with pleasure to its use with my work."

"This book is a very valuable addition to any architect's library and is one of the most complete treatises on brickwork of its period that I have ever had the pleasure of seeing."

"It is a very interesting and useful book."

"It is certainly a work of art and will be most useful in an architect's office."

The table of contents indicates the scope of the book. The text, which is illustrated with 20 four-color illustrations, 300 halftone plates and 69 drawings, is the work of two Italian scholars, Prof. Carlo Roccatelli and Prof. Enrico Verdozzi. The preface is written by Comm. Prof. Gustavo Giovannoni.

"Brickwork in Italy," bound in linen, will be sent postpaid upon receipt of $6.00. Half morocco, $7.00.

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[BY ARTHUR C. ALVAREZ]
Associate Professor of Civil Engineering, University of California

[Concluded from April issue]

In Figure 7 the interior longitudinal foundation AB is needed as an intermediate support for the floor joists, *fg*. The interior transverse foundation CD is very desirable in order to support a line of braced underpinning that is adequately tied to the otherwise long exterior walls to prevent them from bulging at C and D. The plate of the underpinning should be double instead of single, because this permits of well nailed joints having a large overlap like CD in Figure 4, instead of a joint with short overlap as at E in Figure 3, which is very weak in horizontal tension. The corner ties, *br* in Figure 7, should be of fir or pine 2 by 6 inches in section. They should be drilled at each end for five 20-penny nails and attached as shown to the top of the redwood sill, also to the bottom of the 4 by 6 inch plate.

Because the bracing of the underpinning is so important and because the underpinning is usually still accessible from the inside in houses already built, Figures 5 and 6

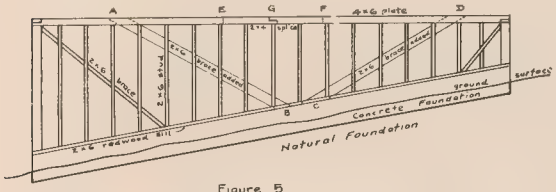


Figure 5
A Method of Reinforcing the Bracing in the Underpinning of a House Already Built

have been drawn to show how the underpinning may be reinforced in such cases. To do so is good insurance against damage by earthquake. In Figure 6 the added reinforcement is shown dotted. In Figure 5, two 2 by 6 inch pieces of pine, AB and CD, are attached to sill, studs and plate with 20-penny nails for which holes have been drilled, because the strength of the brace is greatly impaired, if split by nailing. In Figure 5 EF represents a stick of 2 by 4 inch pine drilled for 20-penny nails and attached to the plate to strengthen the weak joint at G.

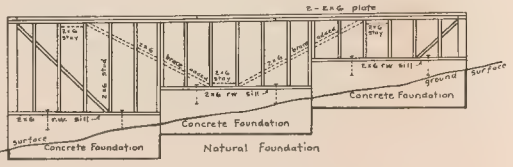


Figure 6
A Method of Reinforcing the Bracing in the Underpinning of a House Already Built

FLOORS. To insure lateral support, the joists, *fg* in Figure 7, which are usually 2 by 10 inches or 2 by 12 inches in section according to span, should be bridged solidly with 2-inch pine along plates EF, AB and GH. The cross bracing of joists along lines JK and LM in Figure 7, which is also shown dotted in Figures 3 and 4—because it is concealed by the solid bridging—would be much more efficient in stiffening the floor than it frequently is, if it were made 2 by 4 inches in section instead of 2 by 3 inches, if care were taken to mitre the ends of the pieces accurately against the sides of the joists and if the pieces were drilled for two 12-penny nails at each end instead of being split by driving in two 10-penny nails. This cross bracing of joists acts to stiffen the floor by distributing concentrated vertical loads to adjacent joists.

The joists should be fastened strongly to the three trans-

*Reprinted from CALIFORNIA MONTHLY, January, 1926.

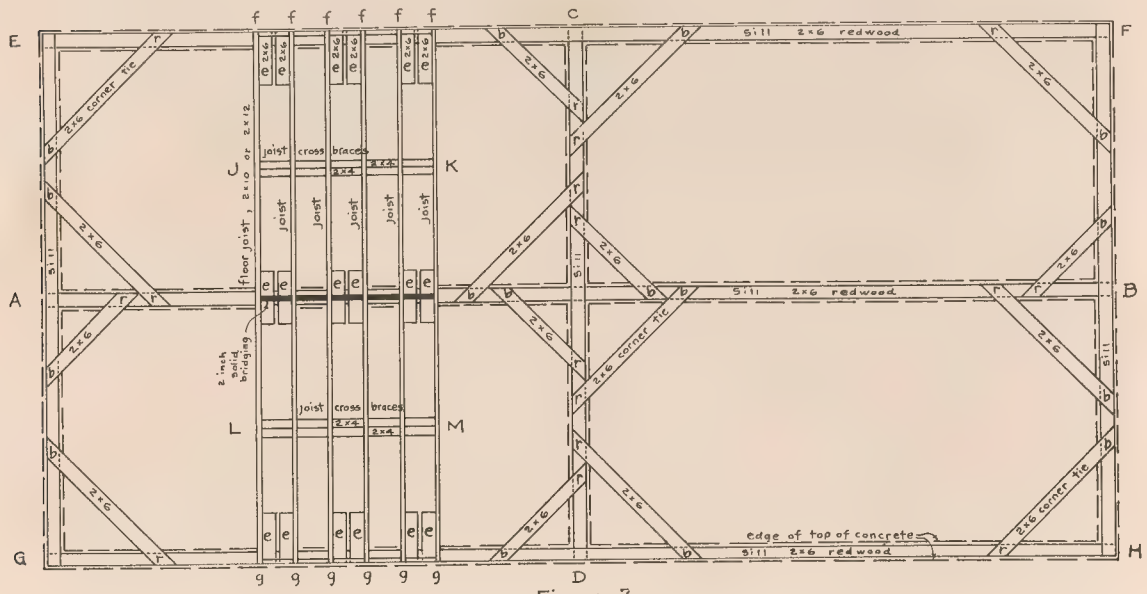


Figure 7
Plan
Corner Ties for Sill and Plate of Underpinning.
Method of Attaching and Bracing Floor Joists.



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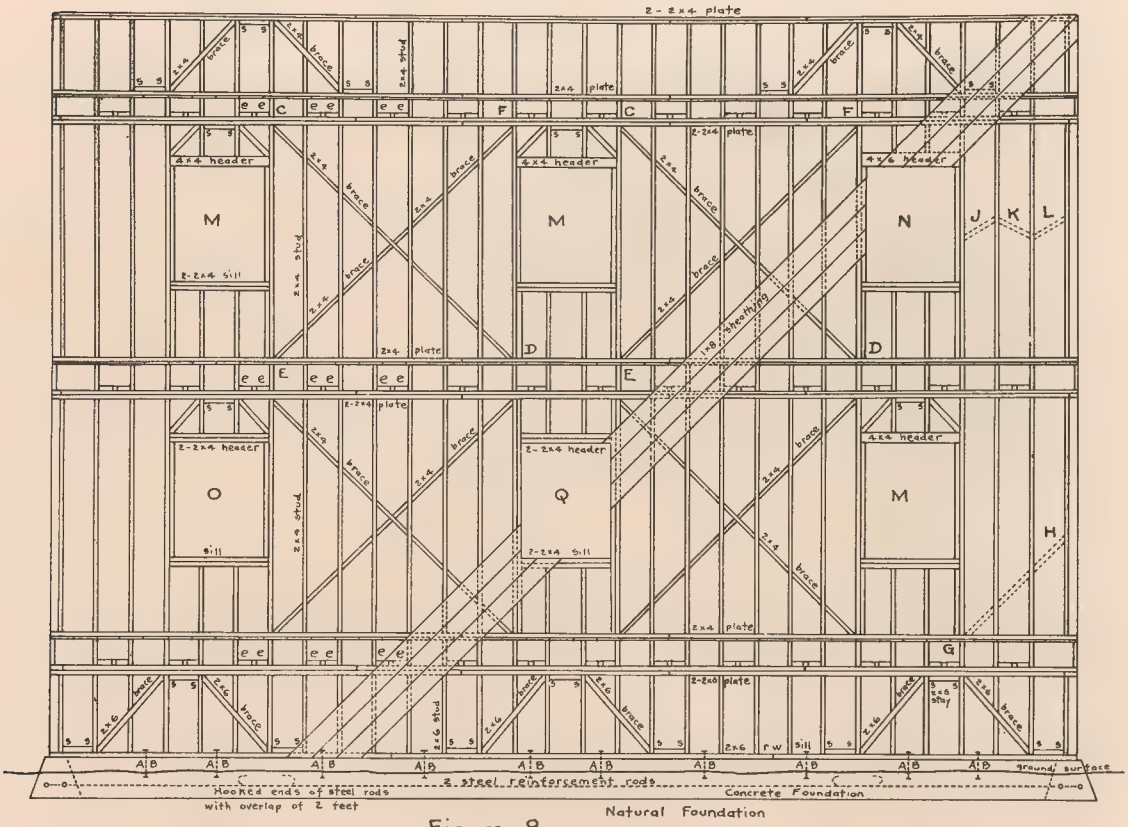


Figure 8
Elevation of Framing of Building

verse plates, EF, AB and GH, by properly designed joints rather than by mere "toe nailing," a method commonly followed by carpenters but one which produces a very weak joint. A very effective joint may be arranged by using a piece of 2 by 6 inch pine about two feet long, as shown in plan by *e* in Figure 7 and in elevation by *e* in Figure 8. The joist should be drilled for four 20-penny nails properly staggered and the piece *e* should be drilled for four 20-penny nails to the plate. The joist-plate joints should be made in this manner at the first and second floors and at the ceiling of the second floor.

The ⅞ inch rough flooring boards should be laid at an angle of 45 degrees with the sides of the house. Eight-penny nails are large enough. By laying the flooring at an angle of 45 degrees instead of parallel to the sides, the house is much more effectively braced against twisting by an earthquake. The boards of the roof also, when that is flat, should be laid at 45 degrees.

EXTERIOR WALLS. All the studs and plates in stories above the underpinning should be of 2 by 4 inch pine or fir, the studs being spaced usually 16 inches between centers. The upper plate of every story should be doubled and advantage of this fact should be taken to give its joints a large well nailed overlap as shown in Figure 8. In each side of each story there should be two lines of 2 by 4 inch stud bracing sloping in each direction, like CD and EF in Figure 8. To be effective, this bracing should make an angle with the horizontal not greater than 45 degrees and should extend from plate to plate, rather than as shown by GH, because a stud brace like GH is only about 40 per cent as efficacious as the brace EF. In the stories above the underpinning, it is better to fit the stud braces between the studs otherwise too many studs must be cut; stays will then not be necessary at the ends of the stud braces which terminate at the plates.

Tests[2] made by the writer during the early part of this year at the Civil Engineering Laboratory of the University of California show that when the 1 by 8 inch boards used for sheathing are nailed to the studs at an angle of 45 degrees with the horizontal instead of horizontally, the resistance of the wall to earthquakes is increased about 40 per cent, when the studs are also braced as shown in Figure 8 by diagonal stud braces. Moreover, since such diagonal sheathing bonds the framework of the several stories and the underpinning in such a way as to cause the entire building to act as a unit, it is strongly recommended where resistance to earthquakes is a factor to be considered. Eight-penny nails are sufficient in the sheathing. To obtain the best bracing, the joints in the sheathing, if required, should be made on the studs and midway between the floor levels; if the joints occur at the floor levels, much of the advantage of the continuity in bracing is lost.

Pieces marked J, K, and L in Figure 8, called fire stops, are required by the building codes of some cities but are entirely unnecessary in the outside walls of a building erected one story at a time, if sheathing is used. In interior partitions, however, such so-called fire stops help slightly to stiffen a wall that is covered on each side with plaster only.

Openings marked M and N in Figure 8 are correctly framed. M, because the upper header trussing is stiffer,

[Concluded on page 55]



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·EDITORIAL·

Words to the Wise

AT a recent meeting of the R. I. B. A., President E. Guy Dawber delivered to students of architecture an address so comprehensive, containing so much wise and practical advice, that not only the student but the average architect, wherever he may be located, may find therein much food for profitable thought. Some excerpts follow:

"The first, and a very important point in our profession, and indeed in any profession, is the acquisition of a good, sound education, for without it an architect, however gifted as a designer, can neither cope with the difficulties which continually arise in his daily work nor meet his clients on equal ground. At the same time, although I am a firm believer in the advantages of an academic training, I am equally certain that an academic education only will not be of any use unless you have practical knowledge and understanding as well. If you study the lives of the men who have been successful, you will observe that they have achieved success primarily through love of their work, but you will also realize that affection for the chosen pursuit is not by any means sufficient, and that the most important thing is the absolute determination to pass nothing as understood which is not understood.

"At the outset of my career I always found that one of the most difficult things was to realize the ideas of my clients, not because I was incapable of doing so, but because my enthusiasm for my own conceptions blocked the view. I have learned in years of practice the absolute necessity of concentrating all one's efforts on the complete understanding of one's clients' views and wishes,though I am not suggesting the advisability of carrying out all their ideas. Far from it.

"Another difficulty which confronts one is the necessity of disregarding the importunities of small details and subordinating them to the main conception. The difficulty of knowing what to do is often nothing compared to the difficulty of knowing what not to do. I am reminded of the admirable advice given me years ago by a very great and shrewd man of the world who had both knowledge and a great love of art. He told me when I started practice for myself never to neglect the smallest trifle that went wrong in any commission that I had to execute, and, however irksome and infinitesimal it seemed, to give it my own personal attention at all costs. He also urged me never to delay the immediate settlement of the smallest detail, or the answering of letters; for arrears of correspondence and small things to be attended to, if allowed to accumulate, worry and depress like unpaid debts.

"Another of the difficulties of the calling you have adopted, which comprises so wide and various a scope and requires such an exacting apprenticeship, is the necessity for fitting in one's artistic ideas with the stern realities of everyday business.

"Neither genius nor ability will avail if the practical side is neglected. What credit will you gain for your charmingly designed rooms, your beautiful elevations, or your well-chosen materials if the rain gets through the walls, or the chimneys smoke, or your work costs more than it should? These may alienate at the end of your commission the friendship and esteem of a client which you may have greatly prized.

"In the attempt to make your work stand out and surpass that of your contemporaries, while many of you will no doubt be attracted to the latest movements, it is just as well to pause before you allow yourselves to be carried away by novelty, for the essential thing in originality is the idea, and if it is a new idea it is worth noting. But do not easily be led off the beaten track to follow it. You will find that the best buildings from every point of view are those which are worked out in a simple, straightforward, common-sense manner. The study of good buildings in any country shows that the finest proportions, the happiest effects, both in plan and elevation, are obtained in the simplest and most direct way.

"Today the public of all classes is largely indifferent to its surroundings. It knows but little of the claims of architecture or its influence upon our lives. Although architecture, in certain instances, as practiced today was never at a higher level, unfortunately this is only a small proportion of the whole, the bulk of the buildings we see around us being of inferior merit and generally not the work of architects at all.

"Our profession, unfortunately, lends itself easily to the charlatan and the ill-informed, many of whom possess no architectural qualifications, and the inability of the public to discriminate between the good and the bad perpetuates the evil. The only remedy lies in education. We are doing our utmost to train you students to become good architects, to give you the best possible tuition to fit you for the positions you will ultimately be called upon to fill, and if we do this it is only right that the public generally should be educated to understand what architects are doing and striving for.

"The teachers in our elementary and secondary schools, and for that matter in our public schools, as a rule know nothing about architecture, nor of its importance to the community at large; and even the teachers at our colleges and universities are in the main ill-equipped in that direction. I do not suggest that they or their pupils should be taught architecture in the technical sense, but I do feel that we should try to get into the curricula of our schools some definite recognition of the importance of architecture and town planning to the ordinary citizen. The student should be taught the value of dignified buildings, of well-arranged streets and open spaces, of cleanliness, order, and spaciousness in our public thoroughfares, and the maintenance of the civic spirit in the city, town or village he dwells in. Had this been done 30 or 40 years ago the lamentable sights we see on all sides, the ill-considered buildings placed without regard to their environment, would never have come into being."

[From Journal of the R. I. B. A.]

* * *

Mr. Frederick Wescott, architect, announces that he will be glad to receive manufacturers' catalogs and building information at his office, which he has just opened at 617 The Northwestern National Bank Building, Portland, Oregon, for the practice of architecture.

* * *

Edwin J. Symmes, Architect, announces the removal of his San Francisco office to 713 Shreve Building. Telephone Kearny 6377.



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MONTHLY BULLETIN

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NEXT MEETING

The next meeting of the San Francisco Chapter, The American Institute of Architects, will be held on Tuesday, May 18, 1926, at 6:30 p. m., at the rooms of the San Francisco Architectural Club, 523 Pine street. Dinner will be served at 75 cents per plate.

APRIL MEETING

The regular meeting of The American Institute of Architects, San Francisco Chapter, was held on Tuesday, April 20, 1926, at the rooms of the San Francisco Architectural Club, 523 Pine street. In the absence of the President, Mr. J. S. Fairweather took the chair.

The following members were present: Wm. Mooser, W. B. Faville, Ernest Coxhead, Wm. O. Raiguel, Henry H. Gutterson, J. J. Donovan, G. F. Ashley, J. S. Fairweather, Morris M. Bruce, W. C. Hays, Albert Schroepfer, A. J. Evers.

MINUTES

The minutes of the previous meeting were accepted as published.

UNFINISHED BUSINESS

There was no unfinished business.

COMMITTEES

Mr. Coxhead, chairman of the City Planning Committee, reported that the committee had been in touch with the City Planning Commission of San Francisco. Moved, seconded and carried that a letter be sent out to all members of the Chapter, giving the sense of the discussion, for the purpose of bringing the matter up at next Chapter meeting.

Mr. Coxhead reported on the Plan of Washington Committee.

A letter was read from Mr. Chas. H. Green of the Architectural and Allied Arts Exposition. Moved, seconded and carried that the letter be published in digest form.

An invitation was read from the Royal Institute of British Architects for the meeting in London, June 14 to 19.

The Secretary reported that President Reid had appointed an Exhibition Committee consisting of Messrs. Earle B. Bertz, Harris Allen and Louis C. Mullgardt. Also, Mr. G. F. Ashley was appointed to fill the place of Mr. J. R. Miller on the City Planning Committee.

It was moved, seconded and carried that a committee be appointed to draw up resolutions for the death of Mr. Rudolph A. Herold, who passed away on April 14, 1926.

After discussion of Allied Architects Associations, the meeting adjourned.

Respectfully submitted,

ALBERT J. EVERS,
Secretary.

Mr. G. T. Piersol of the American Brass Co. entertained the Chapter with a film entitled "From Mine to Consumer—The Story of Anaconda." During the progress of the film Mr. Piersol explained the various stages of manufacture and answered the questions of those present. Many thanks are due to him and his company for this instructive entertainment.

OCCUPY NEW BUILDING

Tuesday, April 20, the newly completed Dunham Building, 450 East Ohio street, Chicago, was occupied by the administrative and general offices of the C. A. Dunham Co. This building is a handsome nine-story structure but a stone's throw from Chicago's Outer Lake Shore Drive, on Ohio street, on the near North Side. It was designed by D. H. Burnham & Co., and is a splendid addition to the architecture of the area in which it is located.

* * *

SUPER-ILLUMINATOR FOR COMMERCIAL USES

A change in efficient commercial lighting has recently been made by The Edwin F. Guth Co. of St. Louis, who have perfected a new totally enclosed unit known as GuthLite. An adjustable white porcelain enameled reflector directs the light so as to secure a wide distribution with uniform intensity on the working plane. The upper part of the globe extends through the reflector, giving adequate, shadowless illumination of the ceiling. There are no spots of high intensity as GuthLite has very low brightness at the source. The lamp filament is positioned high in the globe, so that most of the light is diffused through the narrow neck of the glass towards the reflector surface, which refracts it downward over a wide area. Electrical engineers who have seen GuthLite state that it is the nearest approach to perfect diffusion.

* * *

CONSOLIDATION

A news item that is of interest is the fact that The Stewart Electrical Manufacturing Co. and the Electrical Sheet Metal Works will consolidate with the Frank Adam Electric Co. The new company will be known as The Stewart Works of the Frank Adam Electric Co. The new company will manufacture and sell the (FA) panel boards and Stewart safety type deadfront switchboards. For the present the Electrical Sheet Metal Works will remain at No. 81 Shipley street, and the Stewart Panelboard Works at No. 59 Columbia Square, San Francisco.



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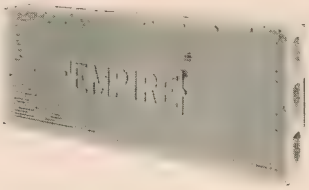
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THE initial opening of the new club quarters of the San Francisco Architectural Club at 523 Pine street was celebrated on Monday evening, April 11, 1926, by a banquet for the members of the club as well as members of the architectural profession not belonging to the club. "A good time was had by all" is what might be said of those in attendance at the affair. This heralded the Grand Opening Week and was immediately followed by a week of educational and social affairs, which was climaxed by a dance given for the members of the club and their friends on Saturday evening, April 17, 1926.

Now that we are established, and have an incentive for club spirit, "Art" Janssen has instigated a membership campaign which we feel sure will prove worth the time and effort of those members entering into the spirit of it. We are looking for big results!

The "Beaux Arts" activity is developing in our Atelier. The members are taking advantage of our new quarters, and will, no doubt, all be humming throughout the season. With the results of this season's work, we hope to have a larger class of Class A men in the beginning of the fall season.

The resignation of two of our active students was necessitated by their leaving San Francisco. Ed. K. McNinch, one of them, is now in Sacramento, where he has joined Starks & Flanders, former members of our club, who are now the correspondents for the "Beaux Arts." Fritz Kruger, the other member, left to join Fred Kramer in New York, where he is developing skyscrapers for York & Sawyer.

News from two of our former students has been received lately. Jack Geering, who is employed by the Peruvian Government, developing Peruvian school buildings in that country, has reported that he is thoroughly enjoying his experiences in South America. Word has been received from Orin Bullock, who is studying at Harvard, to the effect that his studies there are most advantageous and that he is getting the most out of them.

One of the Class B Projects drawn by R. L. Blas appears below, having been awarded a first mention place.



OUTLINE OF A SMALL HOUSE PLAN BUREAU

[FROM A SURVEY PREPARED BY C. A. TRUESDELL, A. I. A.]

FUNCTIONS OF PLAN BUREAU:

1. To establish liaison between home-building factors.
2. To coordinate their interests.
3. To develop an efficient service medium.

FACTORS:

1. The community.
2. The prospective owner.
3. The architectural profession.
4. Home financing interests.
5. Building contractors.
6. Subcontractors.
7. Building material dealers.
8. Realtors.

EXISTING BUREAUS; THEIR HISTORY:

1. Architects' Small House Service Bureau.
2. Los Angeles Architectural Club Plan Guild.
3. Santa Barbara Community Arts Plan Service.
4. One-type plan services.
5. Commercial plan services.

ANALYSIS OF EFFICIENT PLAN BUREAU:

1. Needs and interests of each factor.
2. Policies of finance, propaganda and plan marketing.

FINANCE:

1. Plan endowment; material producers to endow Bureau with cash, to receive one plan for each $100.00. Plans to be sold for $15.00 a set, $10.00 to Bureau, $5.00 to endower or sales agent; after endowment is paid off, profits to be reinvested in new plans at $100.00 cash.
2. Plan certificates; realtors to buy plans to include in sale of lots, plan certificates to be issued by title companies, which would in turn pay the Bureau.
3. Extra sets of plans, etc., sold at cost.

PROPAGANDA:

1. Endowers to get out inexpensive plan books and pamphlets.
2. Magazines to publish Bureau plans.
3. Newspapers to publish syndicated Bureau plans.

PLAN MARKETING:

1. Decentralize distributing system; contractors, material producers and agents, lumber yards, building material exhibits, etc.

PRODUCTION OF PLANS:

1. Professional Art Jury.
2. Sketch designs to be paid for at fixed rate.
3. All plans developed in central drafting room and standardized so far as possible.

[Concluded on page 65]


BEAUTY WITH CONCRETE CAN BE ACHIEVED IN ANY STRUCTURE THE ARCHITECT MAY ELECT TO DESIGN. BUILDINGS IN EVERY SECTION OF THE COUNTRY PROVE IT
WILSHIRE BOULEVARD CHURCH
Concrete for Permanence
PORTLAND CEMENT ASSOCIATION
Chicago
Columbus
Des Moines
Detroit
Kansas City
Lincoln, Nebr.
Minneapol
Nashville

PERSONAL GLIMPSES

IN few professions is the individual so camera-shy as is the architect. Rarely does he receive the recognition that is his due. Never does he seek it. As a result, most of us see only a name or a completed creation of his and glimpse little or nothing of the personality behind it. In this column each month we hope, in some small measure, to heed the cry of "Author, Author," so far as the leading architectural craftsmen of the West are concerned, as well as other outstanding figures in the building industry, by presenting photographs of them and sketches from life. Nominations for this "small niche in The Hall of Fame" are acceptable from our readers.

[*Sketch from life in this issue by Ramm*]

GEORGE WASHINGTON SMITH

THE year 1914 was notable for two reasons—the start of the World War, and the start of George Washington Smith's career in California.

As might be discerned from his name, he was born in East Liberty, Pennsylvania. After courses in the Pennsylvania Academy of Fine Arts and Harvard School of Architecture, Mr. Smith browsed about France, Italy and Spain, studying architecture, painting and sculpture, until he had the "feel" of the Romance builders under his skin—and especially the charm of Castile absorbed him and was absorbed by him. On his return to this country he told himself that patios and restraint and deep, cool courtyards could mate charmingly with a given climate, and everyone knows that California has been practically married to a climate for years. So that was that.

George Washington Smith has been called the "Father of the Hispanic Development in California," which has not only been the one significant development in that State since the days of the old Mexican-Spanish Missions, but also has influenced all the recent development in Florida.

His first accomplishment in California was the residence for Mr. Craig Heberton, completed in 1916. Since then he has been and is busy in creating residences of great distinction; a "George Washington Smith house" is as distinctive in its way as a Christopher Wren church.

Like Mr. Charles A. Platt, Mr. Smith broke into the architectural game—and it is safe to say that he enjoys it as much as a game, and by no means looks upon it as work—through painting pictures and designing gardens. The building of houses, to put in the gardens, and to complete the pictures, followed logically, in order to satisfy his own standards; and it also followed that many people who saw those early houses wanted Mr. Smith to design homes and gardens for them.



GEORGE WASHINGTON SMITH, A. I. A.

He belongs to the A. I. A., the Paris A. A. A.-N. A. C., the Santa Barbara Club, the Montecito Country Club, the Beach Club. Besides being a great artist, he is a very delightful gentleman to meet. He once stated as his hobby "Eliminating all useless ornament from a design," but we suspect it is more than a hobby; it is a creed.

Individual Light, Water, Air— and now—HEAT!

A Radiator for every room

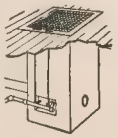
Pacific Pressed Metal Radiators
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—have the same circulation system as the Pressed Metal Radiators and are preferred for buildings where extremely durable construction is desired to withstand rough usage.

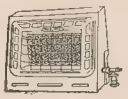
Pacific Gas Steam Radiators
Each radiator is a miniature steam heating plant. Provides individual heat in rooms where wanted. Automatic control. Eliminates expense of central boiler plant installation and operation.

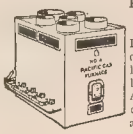




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An air duct supplies a continuous stream of fresh air to the room. Outer casing is always cool. Any finish desired.





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A very sensible, logical plan! Heat where and when you need it! No expensive, cumbersome central plant. No troublesome upkeep problem. You turn on the heat as you turn on the light—and get results almost as instantly!

Pacific manufactures six kinds of gas heating equipment. One of these types will fill every requirement you can ever have.

Pacific Heating Engineers will be glad to help you with suggestions. Under your direction they will prepare complete specifications for inclusion in your plans. There is absolutely no charge for their services. And no obligation! Telephone BEacon 2190, or write

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HEATING, LIGHTING & POWER PROBLEMS

THE EFFICIENT USE OF ELECTRICITY FOR POWER, LIGHTING AND FUEL AND OF GAS FOR HEATING, COOKING AND INDUSTRIAL PURPOSES HAS BECOME SO IMPORTANT AND IS DEVELOPING SO RAPIDLY THAT IT IS HOPED THIS NON-TECHNICAL DISCUSSION OF THE BEST PRINCIPLES OF DESIGN AND OF PRACTICAL METHODS OF INSTALLATION WILL BE HELPFUL

II.

ELECTRICITY IN THE MODERN HOME

[BY THOMAS B. HUNTER]
Hunter & Hudson, Consulting Engineers

ELECTRICITY to the housewife is convenience, cleanliness, comfort and labor saving; the modern servant in the home, she is always peacefully awaiting your demands and is on duty 24 hours every day of the year. She never asks you for afternoons off or evenings out. You have only to turn the switch and she goes to work. The only demand she makes is that you have the proper wires to feed her.

Electricity is a fuel for light, heat and power. In the planning of a new home or remodeling the old it is important that the assistance of an electrical expert be obtained to assist you in this important work. For your convenience we will briefly touch upon the main electrical applications which should be considered in the modern home (the home without these devices is not modern).

Correct illumination is dependent upon two factors which are the elimination of (*first*) glare and (*second*) shadows. This is accomplished by the shading of properly located fixtures. Floor and table lamps are advocated by the illumination engineer, as a part of correct lighting, and by the interior decorator, to add to the beauty and harmony of the room. A little higher intensity of light in such places as the kitchen, bath room, dressing room, laundry, etc., is desirable. This is accomplished by special fixtures directing the light where desired.

We have all had the experience of bumping our way through a dark room in search of the lighting switch. This can be eliminated by installing what are called three way switches. By means of these switches it is possible to light dark rooms when entering and turn lights off when leaving. These switches should be used in a hall, and in all rooms with more than one entrance. By these installations many steps are saved not forgetting the bumps.

A small night light should be installed in the hall which can be left burning during the night. It will prove to be a convenience and a safeguard.

Lights should be installed in all closets, garage, basement and garden. It is also a convenience to have the house number illuminated during the night. You have had the experience of searching for a house number during the night, and have undoubtedly rung the bell at the wrong house, thus inconveniencing not only yourself, but the people in the house.

A master switch located at the head of your bed which will turn on lights in the main rooms of the house is certainly your best friend in times of emergency or danger. The cost will be very small when compared with the feeling of safety and security which it will give you.

Convenience outlets should be carefully located to provide the convenience of such devices as the portable lamp, electric sweeper, radio battery charger, radio battery eliminator, piano, toaster, grill, percolator, waffle iron, egg boiler, fan, portable heater, hair dryer, curling iron, vibrator, heating pad, iron, ironer, dish washer, clothes washer, refrigerator, utility motor, sewing machine.

These outlets are often so located as to be inconvenience outlets. Careful planning should take into consideration the probable location of furniture. In many instances it is possible that you will want to use two appliances at the same time, and duplex outlets should be used. Outlets for lamps may be located in baseboard or floor. It is good practice to locate outlets which will be used for portable appliances at a height of from two to three feet from the floor, in this way eliminating the inconvenience of stooping over. The dining room table and tea wagon should also be wired with convenience outlets. A duplex outlet should be installed in the garage to permit the use of the utility motor and an extension lamp as an aid in working on the machine.

We are now ready to consider the work shop of the home. Men have long recognized the necessity of labor saving devices in their business, and the housewife may also apply labor saving devices to her tasks. In fact, the modern home furnisher buys attractive furniture for the kitchen as well as for the balance of the home. The days of the dirty old stove are gone, and the housewife can take the same pleasure in her kitchen as in any other room.

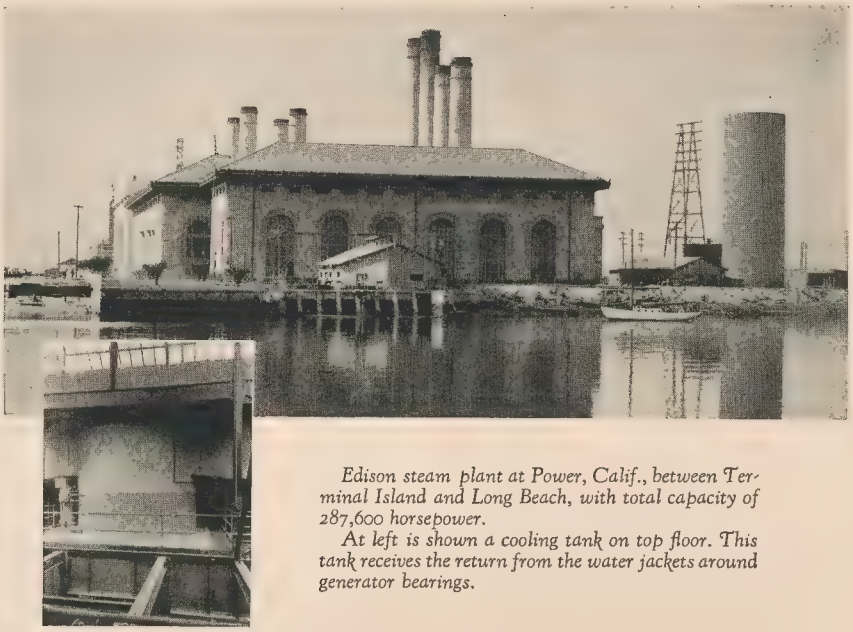
The electric range has been accepted by tens of thousands of housewives. By means of its positive control and the automatic controls for the oven, it is simplicity in itself to operate. It has absolutely eliminated the guess work of cooking. One housewife, whose electric range has a white enamel cooking surface, said: "I keep the top of my range as clean as any china plate."

The electric water heater will give a perfect hot water service. These heaters are usually located in conjunction with a boiler of from 18 to 40 gallons capacity. The heater is automatic, inasmuch as it will heat the water in the boiler to the desired temperature and cut itself off thermostatically. When hot water is drawn off, the heater will automatically heat the cold water which has replaced the hot water drawn off. All hot water pipes in the home should be insulated so as to minimize radiation.

Dish washing is perhaps one of the most disagreeable tasks in the home. The drudgery of this has been eliminated by means of the electric dish washer.

Refrigeration by wire is the most modern development in the home. The electric refrigerator does away with the necessity for hanging out the ice sign, or staying home for the ice man. There is no dirt, and no drainage is necessary with this modern appliance. The machine works automatically and maintains a constant, cold, dry temperature in the box. There are compartments where ice cubes are frozen for the table, and where ice

[Continued on page 64]



Edison steam plant at Power, Calif., between Terminal Island and Long Beach, with total capacity of 287,600 horsepower.

At left is shown a cooling tank on top floor. This tank receives the return from the water jackets around generator bearings.

This Plastite-lined tank is proof against boiling sea water!

SEA water is used in water jackets around the generator bearings in this modern plant of the Edison Company. The salt water returns to this tank boiling hot. The tank was waterproofed inside with three coats of plaster made with Plastite.

Plastite was also used to waterproof the basement walls of the plant, some of these walls being under water at high tide.

Concrete and stucco can be made permanently waterproof by using Plastite—which has all the strength and characteristics of Portland cement, besides being waterproofed and plastic.

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METAL DOORS AND TRIM
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OLIVER R. JOHNSON, ARCHITECT

OUR NEW ADMINISTRATION BUILDING serves a three-fold purpose in that it exemplifies the growth of this Company, it furnishes a monument to its founder, and, finally, it proves a suitable home for its administrative branches. ¶ Visiting architects, engineers, and contractors will not fail to note the various designs of metal doors and trim with their varieties of finish. On the different floors we have featured several types of jamb constructions. The varieties of finish will demonstrate practical applications of not less than a dozen color selections. ¶ Come and let us show you.

We shall be pleased to put your name on our list to receive our architectural literature

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THE NEIL HOUSE, Columbus, Ohio: Gustave W. Drach, Architect, Cincinnati, Ohio; The Dreher Supply Company, Plumbing Jobbers, Columbus, Ohio; J. A. McBride Mechanical Equipment Company, Plumbers, St. Louis, Missouri



An Inspiring Community

Such is that fine exemplar of American community-planning - Kohler Village, where live the makers of Kohler plumbing fixtures and private electric plants

HARDLY a week passes without the addition of some new name to the blue book of hotels in which Kohler Plumbing Fixtures are used.

Now comes the Neil House, just completed in Columbus, Ohio, with its 625 Kohler built-in baths — one more tribute to the fineness of this ware and to the regard in which it is held by the architects of America.

Kohler fixtures will maintain and extend that regard — by manifesting as in the past those quiet evidences of superiority which distinguish the exceptional from the merely good.

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KOHLER OF KOHLER
Plumbing Fixtures

AN EARTHQUAKE-PROOF BUILDING

[Concluded from page 39]

gives a better support to the floor above, but requires more labor than N. The single-stick 4 by 4 inch header of M is better than the doubled 2 by 4 inch headers of O or Q, because it is stiffer. Supports under the ends of the sill should not be omitted as in O and Q. Q is very poorly framed because the header which takes loading from the floor above is supported at its ends by nailing only.

The tests mentioned above also show that half the resistance to earthquakes of a timber frame house depends on the wooden sheathing. Any weaker substitute, used as a ground for the stucco in place of the wooden sheathing, will accordingly increase the earthquake hazard. The resistance of a building may be increased considerably by driving three 8-penny nails instead of two, wherever each board of sheathing crosses a stud, a stud brace or a plate.

INTERIOR PARTITIONS. The main cross partitions should have 2 by 4 inch studs, they should be well stiffened by diagonal stud braces and their plates should be adequately tied to the plates of the exterior walls, so that the cross partitions will serve to tie and brace the latter.

PROVISION FOR PIPING. It is exceedingly important that the architect make provision for all piping in the framing plans, so that plumbers will not be compelled to mutilate or remove important supports, braces or ties in order to install their fixtures. This duty of the architect should not be delegated to the carpenter. The best method is to run the piping between double walls.

Because of lack of space, a discussion of the stucco exterior and construction of chimneys must be omitted.

In conclusion, the adoption of the structural details in regard to framing outlined in the preceding paragraphs will add only a trifling amount to the cost of construction of a two-story dwelling, yet the writer believes that such timber frame house, when built on a reasonably good natural foundation, will survive without appreciable damage any earthquake likely to occur in California.

* * *

SKETCHES OF NORTHERN SPANISH ARCHITECTURE; BY SAMUEL CHAMBERLAIN

Few architects today need be told who Samuel Chamberlain is. His charming European sketches, published during late years in various magazines, have struck a new note of brilliance and delicacy in draftsmanship. The present volume comprises some fifty drawings in pencil, ink, and wash; delightful bits of composition, some of familiar subjects, but mostly chosen from the multitude of little-known fascinating architectural gems with which Spain sparkles. These are the motifs that American architects are finding so well adapted to many types of buildings here—especially in California and Florida.

No Pacific Coast architect could see this collection of sketches, really exquisite in themselves, without desiring it for inspiration in his own problems of design.

Sketches of Northern Spanish Architecture, in Pen, Pencil and Wash, by Samuel Chamberlain. The Architectural Book Publishing Co., Inc., 31 East 12th Street, New York.

* * *

UNIQUE HEATING UNITS

A heating system which is unique in the history of gas heating has just been installed in the office building of A. S. Therberge, a 12-story structure at 1013-1015 South Los Angeles street, by the Pacific Gas Radiator Company. Instead of a central plant, a pressed metal gas radiator has been installed in each of the 78 rooms and a special suction exhaust fan on the roof assures perfect ventilation and removal of gases from the vent line. This installation is said to be the only one of its kind in Southern California.

WINDOWS

CASEMENTS

CASEMENT WHITCO HARDWARE

ECONOMICAL
ATTRACTIVE
NON-RATTLING
SELF-ADJUSTING

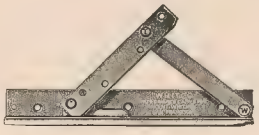
DOUBLE HUNG

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SASH RANGE 4 TO 105 POUNDS
NO WEIGHTS, CORDS OR POCKETS
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"LIGHTING IS A PART OF ARCHITECTURE"





Detail of Interiors of
THE NEW ASBURY
Los Angeles
Norman W. Alspaugh
Architect

LIGHTING equipment designed by Forve-Pettebone was selected for the fine interiors of the Asbury....Los Angeles Superb new 13-story apartment home.

In this new structure Forve-Pettebone specialists have demonstrated how lighting can add to the beauty of architecture. Each design follows the motif of decoration. Each detail harmonizes with its surroundings. Always co-operating closely with the architect, effects have been achieved which add sheer beauty to The Asbury interiors.

For a quarter of a century The Forve-Pettebone Company has specialized in lighting. The benefit of this long experience is always available to architects. Designs and estimates for any type of building will be furnished cheerfully. Upon request a file folder showing latest designs in lighting equipment will be sent without charge.

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"Cal" Pine is the official guardian of the grades. His long and varied experience with many woods as a contractor in the building field together with his later grading and lumber manufacturing experience equip him to discuss your problems intelligently and helpfully



"Cal" Pine and the *Architect* Discuss Framing

"Tell me, 'Cal' Pine, why do you believe California Pines should be specified for framing of houses and other ordinary frame buildings?"

"Well, you, as an architect, must have good framing as a basis for the entire construction. You can be sure of strength, rigidity and good workmanship where California Pines are used. The builder and the carpenter like to work with these woods because their uniformly soft texture and close, even grain make easy cutting and sawing, and permit precise joinery without wasting material. California Pines do not warp or twist, hold nails tightly. Also their light weight makes handling easy, thereby permitting more material to be placed in a given time than is possible with almost any other framing wood."

"What about the strength of California Pine as framing lumber?"

"It is of sufficient strength for framing, in proof of which statement, I would refer you to the book on house construction issued by the U. S. Bureau of Standards, compiled from data supplied by the U. S. Forest Products Laboratory, Madison, Wisconsin, in which California White Pine, as structural material, is rated favorably in comparison with those eastern structural pines, which, as you know, were for generations your main construction material."

"What are the standard grades of California Pine Dimension lumber."

"Well, in general, No. 1 Common Dimension is suitable for all ordinary framing purposes; it is sound stock, well manufactured and useable without waste. No. 2 Dimension I would suggest for cheaper framing, it has larger knots and more pronounced defects. No. 1 and No. 2 Dimension are most often sold under the combined grade of 'No. 2 and Better Dimension,' suitable for all ordinary building construction. However, carpenters should be careful to select from this combined grade the material for different parts of the structure according to the stresses required to withstand usage. The subject of grades and sizes is treated in detail in my illustrated book of grading rules, which should be in your data files."

Send a postcard today for "Cal" Pine's book—a real working tool for the draughting room.



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Advantages of the DUNHAM Vacuum System

To the architect who appreciates quality and service in a heating plant the Dunham Vacuum Heating System will make a strong appeal.

It uses piping of minimum diameter. It operates with great success on exhaust steam. It may be installed on large jobs with absolute certainty of successful and satisfactory operation. It operates with marked efficiency and with an entire absence of noise.

Worth looking into, Mr. Architect!

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DUNHAM HEATING SERVICE

HEATING, LIGHTING AND POWER PROBLEMS

[Continued from page 49]

cream, sherbets, parfaits, mousses and salads may be frozen. Due to its constant low temperature foods are kept longer, and under ideal sanitary conditions. The housewife with the electric refrigerator can always have "frozen dainties" prepared which can be served to the unexpected guest, with little effort and no delay.

Electric room heating is somewhat of a confused subject in the minds of many people. This confusion exists because of the many small portable socket heaters which are on the market. These small heaters have a very definite field, but they are not the best type to heat rooms. Anyone purchasing this type of heater for heating rooms is bound to be disappointed, and might condemn electric air heating because of this experience.

Heavy duty electric air heaters of radiant convection (or convection type) are manufactured which will eliminate all need for any other forms of heating. These heaters require special wiring, and cannot be used on the ordinary convenience outlet. The principle of electric room heating is to locate heaters of correct size in various convenient places throughout the home. It is advisable to have each heater of sufficient size to heat the required space to 70° F. on the coldest day.

The heaters are equipped with three heat switches, which provide for full, one-half or one-quarter capacity operation. The heaters may also be controlled by thermostat. For hand control the best method of operation is to turn the heater on full until the desired temperature is reached, and then cut the heat down to one-half or one-quarter, depending upon the outside temperature to maintain the inside temperature. These heaters are built in two types for use in the home, one of the flush type, which is built in the wall, and the other portable, which can be moved from room to room. The advantages of electric heating are many, including cleanliness, speed, reliability, long life, and flexibility; it is possible to heat any desired portion of the house without heating other, unoccupied rooms. The speed also is a great attraction, as there are many days when a little heat is desired for a short period of time.

It is imperative that heater sizes be computed by a specialist experienced with electric heating.

You are, no doubt, thinking that this is all very fine, but how much does it cost? To cover thoroughly the question of cost was not the intention of this article. However, you should know that special rates are offered by all Electric Service Companies for this class of service.

The installation cost of electric heating compares favorably with that of other good systems, and after a little experience in regulating heat controls, using common sense in avoiding waste heat as we have learned to do with our electric lighting systems, the cost of operation can be kept surprisingly low, in spite of frequent statements to the contrary. As the great development of water power grows, rates will undoubtedly be correspondingly decreased. You should also consider that in such homes as outlined herein, a servant is often eliminated, and even if this is not true, that there is a great saving in the amount of work done by the housewife. Surely this time saved has a value, and if it is considered, the cost of the electrically operated home will be found decidedly economical.

The intention of this article is to point out the importance of the electrical wiring in the home. Even though all applications of electrical servants may not be made immediately, it is important that provision in wiring be made. The electric service which includes the wires leading from the first point of contact on the building to the meter location is the electrical foundation.

To assure that this foundation is large enough to carry

the electrical load, it is necessary to work from the inside toward the meter. When the inside requirements are determined, it is a simple matter to determine the correct size for this foundation.

* * *

GRAPHIC ARTS PRINTING EXHIBITION AT LEGION OF HONOR PALACE

From May 12 to May 30 inclusive, there is to be on view at the California Palace of the Legion of Honor, an exhibition of fine printing. This exhibition consists of recently issued books and contemporary printing for commerce both arranged by the American Institute of Graphic Arts, New York City. Under the title of "Fifty Books of 1925," the Institute is showing the fifty books that it has selected as being the fifty best printed books in the whole United States during the year preceding; and under the title of "Contemporary Printing for Commerce" what it considers to be the best representative examples in this field produced last year by American printers and designers.

San Franciscans will be interested to know that four of the fifty books were printed here in San Francisco, as well as ten of the 200 specimens shown of commercial printing—a very large proportion as compared with the whole United States.

From the aesthetic standpoint typography and fine printing are, in the Graphic Arts, a branch of the art of design. For this reason the present exhibition is of serious interest not alone to every printer, every advertising agent, and every buyer of printed matter, but also to every business man or manufacturer into whose product there enters applied industrial art in any form.

The installation in the California Palace of the Legion of Honor opened on Wednesday, May 12th, and will close Sunday evening, May 30th. On the evening of the opening day Mr. Andrew Y. Wood delivered an address on the significance of the exhibition, followed by a musical program rendered by the Museum's official organist, Marshall W. Giselman.

* * *

NEW BOOK ON SHINGLES

A new development in asbestos shingles, which gives "color texture" tone gradations and the random widths, broken butts and tapered thicknesses that add charm to the roofs is described in a booklet issued by The Asbestos Shingle, Slate and Sheathing Company, of Ambler, Pa. The booklet is handsomely printed in four colors and shows examples of the color effects that are obtainable with the new medium.

* * *

OUTLINE OF A SMALL HOUSE PLAN BUREAU

[Concluded from page 45]

SUPERVISION:

1. Optional service; specified number inspection trips at moderate fixed rate.
2. Bulletin for country owners giving data as to good construction and materials.
3. Special service by young architects.

ORGANIZATION:

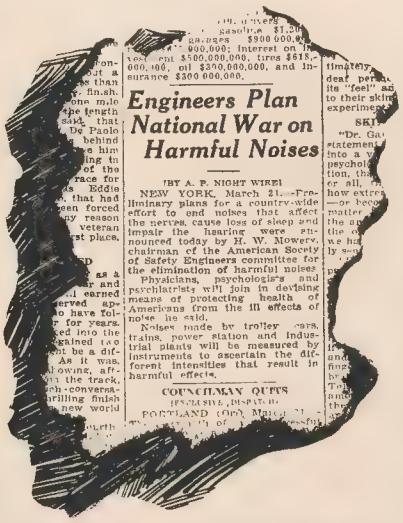
1. Budget; cost of sketches, jury, central office, etc.; receipts from endowments, plan sales, advertising, syndicating, extra sales.
2. Probable deficit first year, but accumulating returns.

OBSTACLES:

1. Prejudice within the profession.
2. Location of central office (Santa Barbara).
3. Contractors; subject to education.
4. Commercial plan services.

OBJECT:

1. Danger and extent of unprofessional plan services.
2. Practical and workable basis to counteract these evils; from which better things may grow.



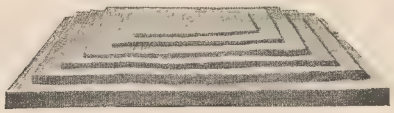
CALIFELT *Solves This Problem*

NOISE is serious—enough so to demand action by the American Society of Safety Engineers. (Note illustration above.)

On the Pacific Coast this menace has been met through the use of hair-felt (Califelt). This proven "deadener" absorbs sound vibrations, bringing quiet to apartments, flats, duplexes and business blocks.

Used along the walls, under the roof and under the floors, Califelt not only deadens sound, but also insulates against cold and heat, maintaining an even temperature through all seasons.

Califelt has also been adopted as the standard with many architects for use in acoustical correction. If you are not familiar with this guaranteed material, write for samples and prices.



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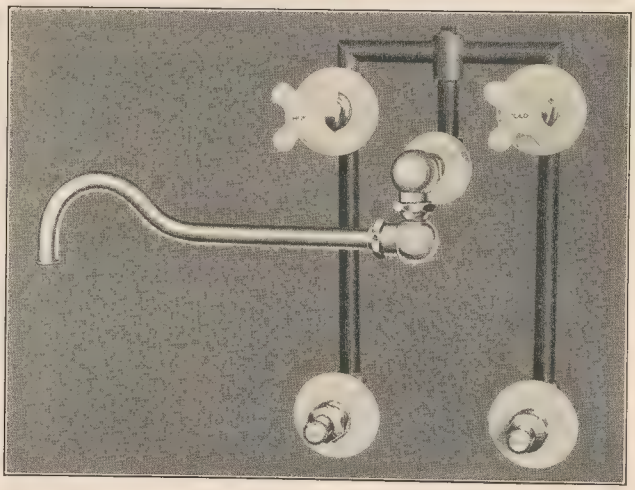


FIG. 48
"BEAR BRAND" BED PAN WASHER

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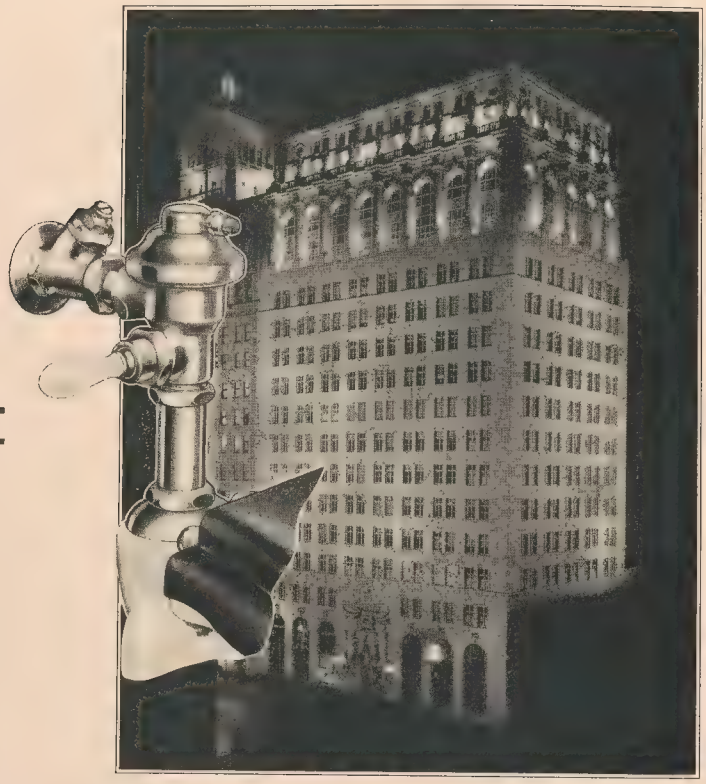
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RITZ-CARLTON HOTEL, BOCA RATON, FLORIDA. ADDISON MIZNER, ARCHITECT. WARREN & WETMORE, ASSOCIATES

NEW SPAIN

[BY HARRIS ALLEN, A. I. A.]

THE whole country is familiar with the miracles being worked in Florida. Ponce de Leon's idea has been reversed; instead of youth, age has been produced, with the magical speed which is supposed to typify American methods.

The Old World traditions which have influenced so strongly, and so successfully, the development of an Hispanic type of architecture in California, apply with quite as much force in Florida. Climatic conditions are sufficiently like to justify a structural similarity. There are two obvious points of difference, which, without changing the general style, have certainly affected its treatment, so that while both Florida and California have caught the spirit of Old Spain to a remarkable degree, their versions are by no means identical. The contours of the land in Florida are with but little exception flat, and water plays an important part in its architectural development; the uses to which its buildings are put (save for governmental and public utility buildings) are based on a different method of living. Although California has many tourists, and tourist resorts, the great mass of building is for permanent residents, for life all the year round. Apparently the Florida coast has become a vast and lovely playground, where provisions for the housing and entertainment of guests is essential, indeed of paramount importance. Numbers of big and little estates have been established to serve as winter homes, or even for week-end or vacation resorts. The shortness of the trip (compared with that to the Pacific Coast) from the large cities of the East makes this feasible and attractive.



House at Boca Raton, Florida Addison Mizner, Architect

To neglect the possibilities of water in connec-

tion with architecture would be short-sighted. It is natural that suggestions of Venetian Gothic should creep in, and many charming and not incongruous features of these Florida buildings can be traced to this inspiration. There is much akin between the rich detail of Venetian ornament and the Spanish Plateresque or Churriguer-esque, with their Moorish background.

Undoubtedly the architect whose personality is most strongly stamped on this new development of Hispanic Florida is Addison Mizner. Palm Beach owes many clubs and homes and hotels to his genius for scenic effect, his familiarity with European architecture, his expert knowledge and excellent taste in decoration and furniture. To him came the chance of which every architect has dreamed, realized by few, indeed: the designing and building of an entire city. Not one bit of construction to be started without his approval—what a soul-stirring, heart-warming opportunity!

From photographs of the work already completed or under construction in Boca Raton ("The Mouth of the Rat"—derived from an odd-shaped lake, with outlet to the ocean) and sketches for a multiplicity of buildings contemplated, it is clear that Mr. Mizner will add materially to his fame in the creation of this unique project. Granted that this is architecture which may be called theatrical or archaic—it is certainly a most superb and appropriate stage setting for the Comedie Humaine in its most pleasing aspect—an apotheosis of "Joie de Vivre."

Houses done by Mr. Mizner in Palm Beach have matured enough to indicate what may be expected of Boca Raton in its entirety, with the picturesque romanticism and the harmony of feeling which appeal so much to the traveler in the communities of Old Spain. America (including California) will owe a debt of gratitude to the creator of Boca Raton, a noteworthy example of artistic unity in design.



House at Boca Raton, Florida. Addison Mizner, Architect

* * *

MORE ARCHITECTS AND ENGINEERS NEEDED FOR PUBLIC BUILDINGS

The United States Civil Service Commission states that the $165,000,000 public buildings program now pending before Congress has passed the House and has been favorably reported to the Senate, where it is expected to come to a vote within the next two weeks. The indications are that the bill will become a law.

The bill provides for new construction work amounting to $100,000,000 outside the District of Columbia and $50,000,000 in the District of Columbia. It includes $15,000,000 to complete the unfinished portion of a building program ordered in 1913.

The Civil Service Commission has extended until June 30 the date for the close of the receipt of applications for positions of architects and engineers.

The age limit for all these positions has been raised from 45 to 50 years.

Full information and application blanks may be obtained from the United States Civil Service Commission, Washington, D. C., or from the Secretary of the United States Civil Service Board at the post office or custom-house in any city.



CITY HALL, BOCA RATON, FLORIDA. ADDISON MIZNER, ARCHITECT



"THE CLOISTERS" IN EL SOCORRO HOSPITAL, HERBERT HEATH, ARCHITECT



ANTIQUING A WALL

Appreciation for the charming architecture of Spain has been increasing rapidly in America, particularly in California and Florida. ¶ More and more the Hispanic influence is shown in the designs now being executed. ¶ A salient feature in producing the atmosphere which makes the original Spanish building so fascinating, is the warm, mellow "patina" with which time has coated the typical plastered wall; and in order to reproduce this effect on a modern wall your painter must be a real craftsman who uses good materials with the expertness of experience and who cooperates willingly and intelligently with your architect. ¶ Our reputation for quality and cooperation in painting and decorating has stood unquestioned for forty years. A. Quandt & Sons. ¶ San Francisco, Calif.





ARCADE AND DINING ROOM, "THE CLOISTER" INN, BOCA RATON, FLORIDA
ADDISON MIZNER, ARCHITECT





ADMINISTRATION BUILDING, BOCA RATON, FLORIDA
ADDISON MIZNER, ARCHITECT





PATIO, ADMINISTRATION BUILDING, BOCA RATON, FLORIDA
ADDISON MIZNER, ARCHITECT





INTERIORS, GULF STREAM GOLF CLUB, PALM BEACH, FLORIDA. ADDISON MIZNER, ARCHITECT





ABOVE—GULF STREAM GOLF CLUB; BELOW—GATES TO RESIDENCE OF W. G. WORDEN, PALM BEACH, FLORIDA. ADDISON MIZNER, ARCHITECT



RESIDENCE OF W. G. WORDEN, PALM BEACH, FLORIDA
ADDISON MIZNER, ARCHITECT



LIVING ROOM, RESIDENCE OF W. G. WORDEN, PALM BEACH, FLORIDA
ADDISON MIZNER, ARCHITECT





ABOVE—DINING ROOM; BELOW—BED ROOM, RESIDENCE OF WM. G. WORDEN, PALM BEACH, FLORIDA
ADDISON MIZNER, ARCHITECT





ABOVE—LUNCH LOGGIA; BELOW—LIVING ROOM, RESIDENCE OF WM. G. WORDEN, PALM BEACH, FLORIDA
ADDISON MIZNER, ARCHITECT

THE STUCCOED WALL

THE charm of Spanish architecture is due in no small measure to stuccoed walls, both without and within. Their beauty of texture, with wavering shadows; their mellow coloring, tinted by time; their weatherproof denseness of surface, making for warmth in winter and coolness in summer — all can be reproduced today, at no excess of cost, under proper methods of construction. Most careful study has been made, with experiments in laboratory and field, to determine the exact proportions and the process of application to produce best and most durable results. We are always ready to collaborate with architects, give them benefits of our research, and make up samples to their satisfaction. California Stucco Products Company, Los Angeles and San Francisco.



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ADDISON MIZNER, ARCHITECT



POOL, ESTATE OF ARTHUR B. CLAFLIN, PALM BEACH, FLORIDA. ADDISON MIZNER, ARCHITECT



LOGGIA, RESIDENCE OF EDWARD T. STOTESBURY, PALM BEACH, FLORIDA
ADDISON MIZNER, ARCHITECT



BROCKLEBANK APARTMENTS, SAN FRANCISCO WEEKS & DAY, ARCHITECTS

A new architectural gem added to the crown of Nob Hill, San Francisco—the Brocklebank Apartments, Sacramento and Mason Streets. The steep-pitched roof is laid with Gladding, McBean & Co.'s BERKELEY PAN TILE, giving an effect of unusual distinction. As the result of a studied combination of green tile with the russet brown shades, the roof has an antique green overtone.

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RESIDENCE OF H. P. MCGINLEY, PALM BEACH, FLORIDA. ADDISON MIZNER, ARCHITECT



DINING ROOM, RESIDENCE OF CHARLES MUNN, PALM BEACH, FLORIDA. ADDISON MIZNER, ARCHITECT



D. C. JACKLING HOUSE
Woodside, Calif.
GEORGE WASHINGTON SMITH
Architect

Ramona Roof Tile

Size No. 2; very irregularly laid; hips and ridges set high on white cement mortar and also irregularly laid; all tile wired to roof with copper wire; colors grade from light buff at eaves upward to dark brown at the ridge, gable-rake tile partly plastered.

Ramona Roof Tile

Beauty

•

Versatility

•

Permanence



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"VIA MIZNER," PALM BEACH, FLORIDA
ADDISON MIZNER, ARCHITECT



LEFT—STAIRS FROM PATIO TO APARTMENTS; RIGHT—FROM "VIA MIZNER" TO PATIO. "VIA MIZNER," PALM BEACH



LIVING ROOM, RESIDENCE OF ADDISON MIZNER, PALM BEACH, FLORIDA. ADDISON MIZNER, ARCHITECT



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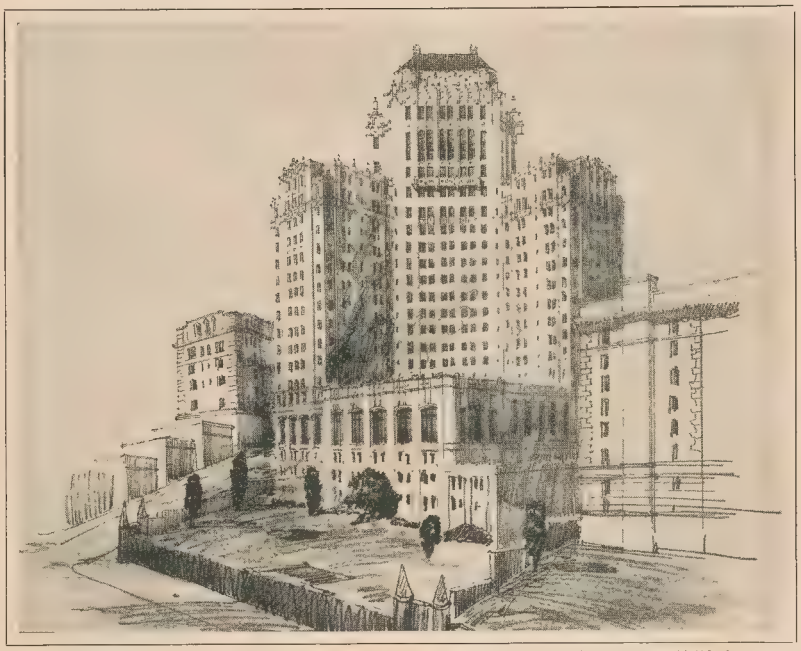
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DINING ROOM, RESIDENCE OF HAROLD VANDERBILT, PALM BEACH, FLORIDA. ADDISON MIZNER, ARCHITECT



MARK HOPKINS Hotel (rear view), San Francisco: Weeks & Day, San Francisco, Architects; McDonald & Kahn, San Francisco, General Contractors; Mark-Lally Co., San Francisco, Plumbing Jobbers; Wm. Forster, San Francisco, Plumber; S. W. Straus & Co., San Francisco, Fiscal Agents

TOWERING above aristocratic Nob Hill and overlooking the city of San Francisco and the bay, is being reared one of the finest hotels on the Pacific Coast—the Mark Hopkins.

Typical of the handsome appointments which will distinguish this great hotel when it is completed, is the installation of 307 Kohler "Viceroy" built-in baths and numerous other Kohler fixtures.

The beauty of Kohler fixtures and the excellence of their uniformly white enamel—always signed with the name "Kohler"—supply two good reasons for the frequency with which eminent architects specify this ware. A third reason is that Kohler fixtures cost no more than others of acceptable quality.



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COMBINED WITH PACIFIC COAST ARCHITECT AND EDITED BY MARK C. COHN

VOLUME THREE [SERIAL ISSUE OF THE INSPECTOR] NUMBER TWELVE

SAN DIEGO ADOPTS BUILDERS' LAW

With adjustments made in the draft of an ordinance designed to license and bond building contractors, the San Diego city council adopted the measure which will be effective this month. The ordinance proposed by Oscar G. Knecht, chief building inspector, in its final form is reported to have had the backing of the Chamber of Commerce, San Diego Realty Board, Security Underwriters' Association of San Diego, Architects' Association, San Diego Material Credit Men's Association, Lumbermen's Bureau, Bankers' and Mortgagers' Association, Material Dealers' Association, District Council of Carpenters and General Contractors' Association.

* * *

ARCHITECTS GRANTED LICENSE

Architects recently granted certificates to practice architecture by the California State Board of Architecture are: Frank Alexander Vigers, 6213 Glen Airy street; Cyril Provo Hubert, 1210 West Sixty-eighth street; Yoshisaku Hirose, 117 North San Pedro street, and Leon J. Corbey, 1120 West Twenty-seventh street, all of Los Angeles, and Edgar V. Ullrich, La Jolla, and Ernst Raymond Carlos Billerbeck, 247 Twentieth street, Santa Monica. William F. Gunnison, 1666 Golden Gate avenue; Harris Osborn, Examiner Building; Gardner A. Dailey, 425 Mason street; William C. Mahoney, 2762 Pierce street, and Harry J. Scott, 2340 Filbert street, all of San Francisco; and James S. Arnot, Pacific Southwest Building, Fresno.

* * *

BUILDING HEIGHT LIMIT RAISED

Coronado has taken initial steps, through its board of trustees, to raise the building height limit from six to twelve stories. The movement is reported to have originated from a request for a permit to build a modern apartment hotel backed by local realty interests.

* * *

"Guilty of manslaughter" is the verdict reported in the case of the proprietor and two employees connected with the Laurier Theater, Canada, which burned last January, with loss of 78 lives.

* * *

The new California State Builders' Exchange is an organization that promises to become an important factor in building affairs of the State.

* * *

Edgar Lee Beasley, for the past eleven years building inspector in South Pasadena, died last month.

* * *

At the meeting of the State Board of Architecture, Northern District, the following were granted certificates to practice architecture in this State: Mr. Albert J. Fabre, 110 Sutter street, San Francisco, Calif.; Mr. Asa W. Story, 162 Maple avenue, Watsonville, Calif.; Mr. Wm. B. Glynn, 1231 Market street, San Francisco, Calif.

* * *

Happiness and prosperity for all readers is the sincere wish of the editor.

CITY HELD JOINTLY LIABLE FOR INJURIES

A private corporation owned a hotel fronting on a city street. The roof of the building had attached to it a cornice which extended over the street 16 to 20 inches. It sloped at an angle of 50 degrees. Snow and ice would accumulate on this cornice and slide off onto the sidewalk. This had happened for years. A policeman had reported the condition to his superiors. A young woman was walking on the sidewalk in front of the hotel. A mass of snow and ice fell from the roof and severely injured her. She sued the hotel company and the city. Both were held liable by the highest court of New York.

The court said: "The city of Ogdensburg, having constructive notice of this overreaching roof and of the danger to pedestrians by reason thereof, was called upon to do something, either to remove the encroachment or danger or to protect passers-by from it." *Klepper v. Seymour House Corporation*, 158 N. E. 29 (N. Y., 1927).

This interesting report appears in a recent issue of the Minnesota Municipalities.

* * *

PLUMBING EXAMINERS APPOINTED

Charles M. Swinnerton, Oliver Finder and I. R. Bancroft are the plumbing examiners appointed by the board of building and safety commissioners of Los Angeles by virtue of a new plumbing ordinance which became effective last month. The examiners are not new to the job because they performed similar duties, under a previous plumbing examiners' ordinance, which are now transferred to the board of building and safety commissioners by virtue of city charter requirements. Hereafter the findings of the plumbing examiners are subject to review by the board of building and safety commissioners. Master and journeymen plumbers and gas-fitters must appear before the plumbing examiners to qualify for registration.

* * *

SIMONS COMPANY IN NEW OFFICES

"Better service for our old as well as our ever-increasing new trade," says Walter R. Simons, president of the Simons Brick Company, "suggested removal of main office headquarters to suite 620, Chamber of Commerce Building, Twelfth and Broadway, Los Angeles."

This pioneer brick company for 30 years occupied ground-floor offices in the old Stimson Block, 125 West Third street. This location not so long ago was the hub of activities and the Builders' Exchange long was headquartered on the top floor. The new telephone exchange of the Simons Brick Company is Westmore 3323.

* * *

GLOOMS

As soon as published announcement was made that Ford intended to sell his new cars on a down payment and so much rent monthly, some wiseacre began to juggle the calendar so as to have thirteen months in a year. Gloomy for us poor optimists who find that twelve monthly payments are ten too many.

THE INSPECTOR

NEW BUILDING CODE FOR LOS ANGELES

[BY J. W. TOMS]
President, Board of Building and Safety Commissioners of Los Angeles

(This is the thirtieth of a series of articles on building codes)

BEFORE the end of 1928 building operations in Los Angeles will be governed by a modern, up-to-date building code. Action to this end was initiated by the Los Angeles board of building and safety commissioners last month. No pains will be spared in drafting a set of building regulations calculated to meet the needs of a great metropolis.

The board of building and safety commissioners has given long study to the subject and has observed closely during the past two years the operation of legislation now in effect, which was written 20 or more years ago, when Los Angeles was on the threshold of its marvelous growth and development. It is obvious to all who know anything of the situation that Los Angeles needs a code which will govern the future upbuilding of the largest city west of the Mississippi, with a greater area under municipal control than any other city in the world.

A program has been planned carefully, consistent with other activities of the board, looking toward centralization of all building regulation under one department of the municipal government. The board in this effort has been supported whole-heartedly by civic, building, business and property owners' organizations. One of its recent recommendations to the city council contemplates centralized control of mechanical equipment in buildings, inspection of boilers and elevators, heretofore assigned to another municipal bureau.

The redrafting of existing ordinances will be done under jurisdiction of the board of building and safety commissioners in its division of building and in immediate charge of the chief of that division. Eminent professional consultants will be called in to aid in solving the problems in hand. In addition to technical and professional talent, which it is intended to use to the best advantage, the board purposes to work closely with various organizations and individual citizens and taxpayers interested in an instrument which will affect all the people.

By keeping the actual code writing in the hands of the board it is assured the task will be prosecuted with dispatch. An official body, charged by law with the enforcement as well as with the recommending of building enactments, will be on the job. Facilities of various governmental bureaus will be employed. All persons and interested groups will be assured a public office where information may readily be obtained and problems, suggestions, recommendations and constructive criticism may be submitted.

Those whose business brings them in close contact with matters governed by a building code appreciate the great benefits that are bound to accrue to Los Angeles by creating a building code that will fit present-day conditions. Few, however, appreciate the magnitude of the task. This job is comparable with drafting a code to operate for all cities in California, for within the territorial limits of the city are to be found all the conditions encountered throughout the State.

To illustrate: Los Angeles has considerable waterfront area and the new building code must provide suitable regulation for waterfront construction. The metropolitan business areas are numerous and building code requirements devised for those sections would apply to similar building problems in any large California city. Sections given over to residences and the smaller type of commercial buildings abound, and here the same regulatory treatment would be applicable to conditions anywhere in the State, particularly in any one of twenty or more large cities in Southern California.

By the same token, building regulations for varied specialized occupancies such as theaters, apartments, hotels, factories, department stores, schools and hospitals could be applied readily to the same types of structures in other cities.

Los Angeles' first interest, however, is in solving its own problems, for each year it issues more building permits for a larger total valuation than all of the other large California cities together. Its building operations

[Concluded on page 51]



W. H. Antram *Ralph E. Homann* *J. W. Toms* *C. E. Noerenberg* *Frank McGinley*

Commissioners of Building and Safety of Los Angeles

THE INSPECTOR

Ask THE INSPECTOR

Under this heading are published questions and answers dealing with building problems. Herewith are published a number of queries asked of The Inspector *and the answers. Pop the question. Your name will be omitted if you wish.*

Tell THE INSPECTOR

This column is dedicated to kicks and comments. Names omitted on request. Right is reserved to publish or reject any complaint received. Give name and address in evidence of good faith. This department is open for constructive criticisms.

Before a building is lathed or sheathed in San Francisco, notice of inspection must first be filed with the building department, according to a new ordinance approved by the board of supervisors.

* * *

That all building operations of more than 1000 square feet area would have to be designed and okehed by a State licensed architect is the gist of a proposed ordinance under consideration by the city council of San Diego.

* * *

William C. Emerick is the new building inspector in Huntington Park, succeeding A. H. Ginsbach.

NEW BUILDING CODE FOR LOS ANGELES

[Concluded from page 50]

average annually about 40 per cent of all California construction. Los Angeles' operations plus the operations of the other Southern California cities, where topographical and climatic conditions are practically the same, make a total of about 50 per cent of all the building done each year on the entire Pacific Coast. It follows that a building code which will operate for safe building in Los Angeles will be of vital importance to the entire community, particularly the building industry.

Preliminary work on the writing of the new code was begun last month. This task will be prosecuted diligently.



© L. A. P. B. CO.

COTTAGE, COMPTON-SURREY

By a careful study of the roof textures, one will note that the roof of the lean-to is of a slightly different character to that of the cottage proper, the change taking place at the eaves level of the main building, indicating that the "off-shot" was built at a period somewhat later than the main building. It is by careful observation of this nature that many interesting facts in connection with these old structures are brought to light, and what may appear at first glance to be a building without much interest to one, upon further study proves to be most interesting in many ways. One will find that there is hardly an old cottage but what is worthy of careful analysis, as many unusual and unexpected facts in connection with its evolution and construction will be disclosed. ¶ Notice that a pattern tile has been used for the hanging of the second story and that the roof of the porch has been covered with the same tile, arranged in a slightly different order, with most pleasing results. ¶ The manner in which the plane of the roof extends and forms one side of the chimney saddle is fortunate and satisfactory, and the lines of the hips are well treated by the use of the old bonnet tiles.

Publication of photographs of the varied types of the minor English domestic architecture in this exclusive serial is made possible by courtesy of Gladding McBean & Company, from data collected at first hand in Europe.


George
L. Morris
Residence
Glendale
Frank Rasche
Architect
Exterior and
Interior finished
with California
Stucco supplied
by
California
Stucco Products Co.
California Stucco



BALCONY, BARKER BROS. BUILDING, LOS ANGELES
ted by Architectural Iron Works



FRANCISCO
el & Pfeffer



Above left—Gate, Residence, San Francisco
Executed by Michel & Pfeffer

Above right—Grille, Pac. Natl. Bank, Los Angeles
Executed by A. J. Bayer Co.

Below left—Gate, Residence, San Francisco
Executed by Michel & Pfeffer

Below right—Gate, Residence, San Francisco
Executed by Michel & Pfeffer

ART IN IRON & BRONZE

GATES AND BALCONIES

THE modern need for gate or balcony railing is of course very different from that which inspired their use in the Middle Ages. With practical use limited at most to preventing small children going or falling out, dogs from coming in, the ornamental character becomes most important; a light and airy pattern is all that is necessary, and usually best suited to its environment. Such treatment is most easily secured with wrought iron, and if intelligently detailed, it is no more expensive than cast metal; in most cases, it would be impossible to execute such work by castings.

Unfortunately, repeat designs in fairly heavy section, even though clearly indicated for wrought iron, such as the grille herewith illustrated over a bank window, have frequently been cast. When painted or gilded, the differences between the mechanical exactness of cast work and the small variations of hand work are covered over, so that for general effect, and, of course, for practical purposes, cast iron fills the bill and is considerably cheaper. The artist and the stickler for sincerity, for truthful use of genuine material, will criticize just the same; and it is hard to conceive of any case where a legitimate and appropriate design for cast iron could not be used, when cost is an item.



Balcony, Women's Athletic Club, Los Angeles
Executed by Philip Friedman

The growing popularity of hand-wrought work, which owes so much to the vogue for Mediterranean architecture and especially that of Spanish inspiration, should tend to develop individual craftsmanship; and there is no doubt that the work now being executed shows a steady improvement in that respect. It is not likely that modern work will ever reach the heights of elaboration which are to be found in the masterpieces of the Middle Ages. Time is too valuable now—living costs too high; and the urge of ecclesiastic enthusiasm has dwindled. However, there is opportunity for the development of a very rich and beautiful art in wrought metal in our modern building operations.

* * *

A STUDENT OF ARCHITECTURE

[Continued from page 10]

tion and monetary systems. Life in all its expressions was feudal, primitive, voluptuous. To recreate the spirit of this day, age, people and architecture, there is none better fitted for the task at this moment than George Washington Smith. And with a client so appreciative of his abilities, there is certain to result a masterpiece of contemporary California-Spanish architecture.

Nor is this Pickford-Fairbanks home to be built, furnished, completed, moved into with the unprosaic finality with which one buys a pair of shoes and later casts off. It is a home that will grow with the years—a wing added here, another room at a later date. The ultimate and final version will be provided for in the plans, so that the building on will not be a process of tearing down, and the completed whole will have logic and unity. This strikes me as a singularly ideal way of building a home—a fine combination of the practical, artistic and romantic—a method too little practiced in this hurried age with its mania for overnight acquisition and construction.

Next we turned to "futures," to ideals in architecture and city planning. This subject Miss Pickford takes seriously. It concerns the men and women who will live in the cities we are building today. Are we building as wisely as we know? Will our work be condemned or cherished; our vision held worthy or small?

[Concluded on page 63]



Hunter-Dulin Building, *San Francisco* — Schultze & Weaver, *Architects*

THE Chateau roof of the new Hunter-Dulin Building at Sutter and Montgomery streets, San Francisco, claims the special attention of all who behold it. The roof tile, of rich, warm tones, is our Varicolor Berkeley. The two main facades are clothed in our buff Granitex terra cotta. Rear walls and court are faced with our Library Gray coated brick, with terra cotta returns.

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All primary and secondary air for the main gas burners shall be drawn from the outside, and not from furnace, ducts or flue.

Leakage

All heating surfaces shall be so constructed that they will show no leakage when subjected to an air pressure of one-half pound for three minutes as indicated by a drop of not more than ¼" Hg. in that time.

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a. A gas furnace shall produce no carbon-monoxide. This requirement shall be deemed met when a concentration not in excess of 0.04 per cent is present in an air free sample of the products of combustion when the furnace is tested in an atmosphere with approximately a normal oxygen supply.

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a. Natural gas approximately 1100 B. t. u. per cu. ft., 0.6 sp. gr.

b. Manufactured gas approximately 570 B. t. u. per cu. ft., 0.4 sp. gr.

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Warm-air furnaces, except floor furnaces, shall have a heating efficiency of at least 70% based on the total heating value of the gas burned.

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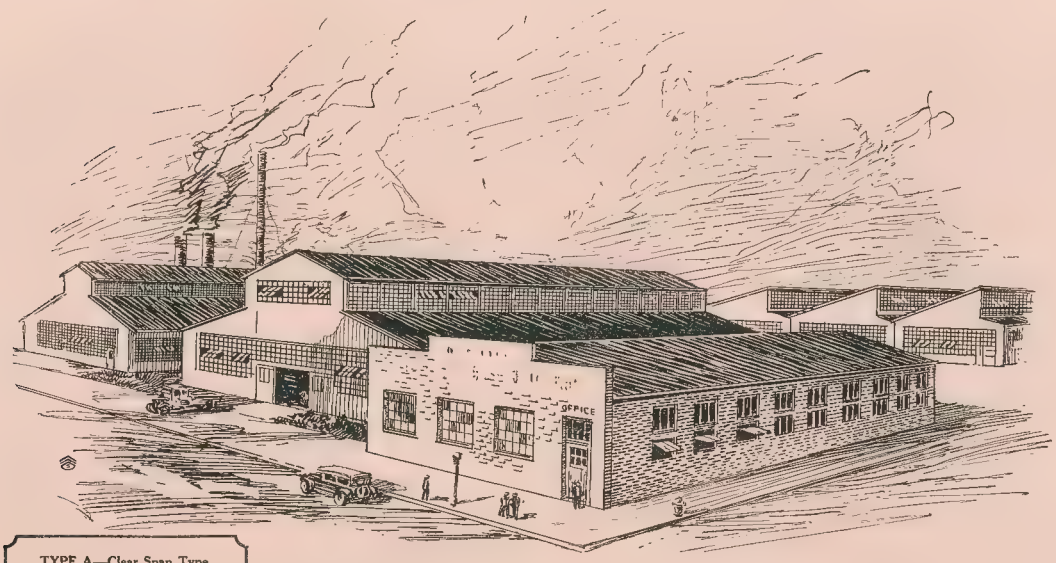


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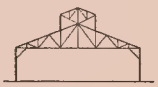
ROOFING TILE BRICK PADRE TILE



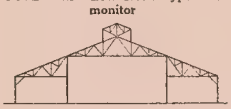
TYPE A—Clear Span Type



TYPE M—Monitor Type

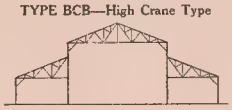


TYPE BMB—Low Crane Type with monitor



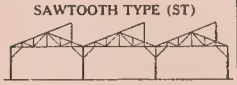
Type BAB Buildings also available

TYPE BCB—High Crane Type

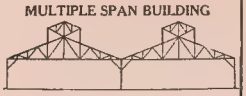


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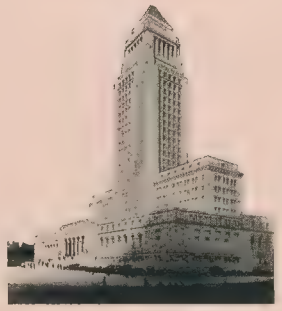
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Is That Which a Picture Cannot Express."

—Francis Bacon

TRUE of many things, this thought of one of the world's really great writers, is especially apt when applied to Raymond Granite. ¶ What picture can adequately express the texture, the exquisite coloring, the versatility, the enduring beauty of this . . . The Aristocrat of Western Building Stones!

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A STUDENT OF ARCHITECTURE

[Concluded from page 55]

Miss Pickford is of the opinion that in some things the heritage we are building will be open to question; that the architectural profession may some day be weighed and found wanting.

The practice of allowing houses of all styles, quality and degrees of excellence in design and workmanship to be built in all and any sections will result in cities presenting a confused, cluttered collection of ridiculous contrasts. The idea of architectural control and conformity being carried out in some of the more expensive home development projects is a step in the right direction. The same idea, however, should be applied in the medium-priced and less expensive home tracts and subdivisions. These are the places where there is a crying need for such control and the opportunity of the architectural profession to function in its broader and idealist concepts.

The day must come, believes Miss Pickford, when the major traffic arteries will be underground, leaving the boulevards and surface thoroughfares largely to the pedestrian and the safety of children. As to the children of the future, where will they play in safety, inasmuch as our cities are becoming more and more congested? And in few cities in America do really adequate legal means exist for providing that each new district opened shall set aside playground space. This item is usually an afterthought, where it should be a first thought in city planning.

In these thoughts, Miss Pickford reveals herself not only as one of the pioneers of the film industry but also a pioneer in other vital issues; in issues of grave responsibilities, in whose handling today lies the beauty, the soundness, the well-being of the people and cities of tomorrow.

* * *

OREGON STATE CHAPTER, A. I. A.

At a meeting of the Oregon State Chapter, A. I. A., of November 15th, there was discussed at some length the need of public education on the functions of the architect. It is the intention of the organization to run, in one of the newspapers of Portland, a series of articles explaining the nature of architectural services and the wisdom of employing an architect, from a practical and money-saving standpoint. This series, among other points, will seek to correct the impression that an architect has fulfilled his ultimate usefulness when he has provided attractive perspectives. The necessity of architectural supervision will be stressed, and it will be pointed out that accurate accounts are kept on the cost of every item entering into the construction of a building.

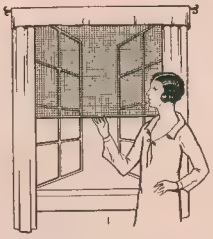
The Chapter held an architectural exhibit from November 19th to December 1st, at which was displayed not only the work of Oregon architects but also a collection of photographs and sketches of the work of Washington and New York architects. This latter was loaned through the courtesy of the Washington State Chapter, who had shown the works in an exhibition a few months previously.

Paul G. Hoffman Residence, South Bend, Ind.
Reese Weston, Washington, D. C., Architect



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PASADENA ARCHITECTURAL CLUB

About forty architects and draftsmen gathered together at luncheon last June and organized a club on a temporary basis to see if it could succeed in a city the size of Pasadena.

The result obtained far exceeds the fondest hopes of its charter members.

Since its inception the club has met weekly for luncheon, having as a speaker one of its own members or some representative of the materialmen. They have visited numerous new buildings under construction, including the new "Civic Center" and other city planning projects. Excursions have been made to other cities to study their building and planning projects, the most notable being a visit to Santa Barbara, which included some sixty members in a caravan of some twenty-five cars. This made a very notable impression on the citizens of that community.

The club plans to have a full season of winter activities, modeled upon those of the larger city organizations.

Officers elected include Wm. J. Stone, president; Orrin F. Stone, vice-president; Wm. J. Myers, secretary.

* * *

A new insulation handbook, entitled "Facts and Figures on Insulation," has just been published by United Cork Companies, Lyndhurst, N. J. It is of standard filing size, and bears the American Institute of Architects file number A. I. A.-37-a-1 for ready file reference.

The information given is based upon actual experiences gathered in more than twenty years, during which United Cork Companies has manufactured and erected cork insulation for every type of insulation requirement.

Write to United's main office at Lyndhurst, N. J., for a copy.

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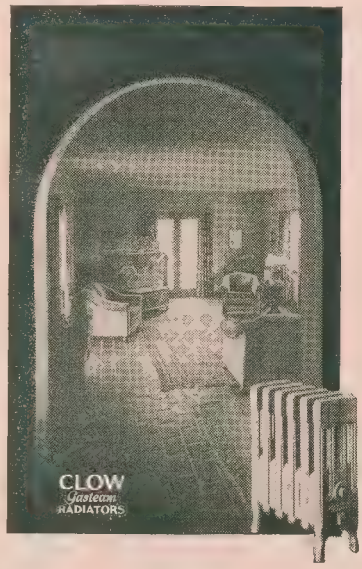
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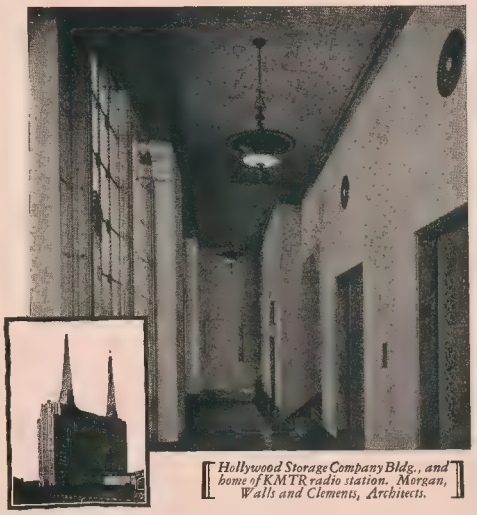


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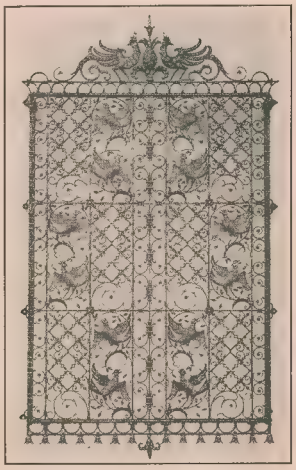
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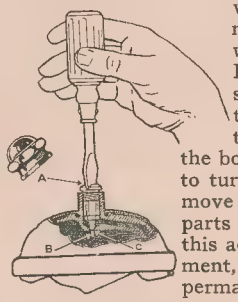


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WASHINGTON STATE CHAPTER, A. I. A.

Following several months of planning, the Washington State Chapter, A. I. A., held its architectural exhibit late in October. The event was one of unusual interest to both the public and the profession and included a showing of the notable buildings constructed within the past five years. Besides a representative showing of the work of Northwestern architects, numerous photographs of executed works, together with sketches and renderings of proposed notable buildings in other cities and sections of the country, added further interest to the exhibit.

The jury of awards is composed of Morris M. Whitehouse, Herman Brookman and Earl N. Dugan, and announced its decisions.

The November meeting at the Chapter was given over to the discussion of the city planning situation in Seattle. Earl O. Mills, a member of the firm of Harland Bartholomew & Associates, city planning engineers, who are engaged in city planning projects in various cities of the Pacific Coast, was the principal speaker.

E. S. Goodwin, president of the Seattle city planning commission, also spoke and brought out that the work of his commission suffered from a lack of sympathetic support among public and private organizations. Furthermore, his commission has to date been unable to obtain a general, comprehensive plan for the entire city. The commission is thus forced to present its recommendations as separate projects, whereas they should be understood and considered as part of a whole and unified scheme.

These talks were followed by an informal Chapter discussion, which resulted in a proposal that a committee of three be appointed to organize a general committee, composed of Chapter representatives and representatives of other organizations, to secure such financial and sympathetic support as would enable the city planning commission to function adequately.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912

Of PACIFIC COAST ARCHITECT AND BUILDING REVIEW, published monthly at San Francisco, California, for October 1, 1927.

State of California }
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Before me, a Notary Public in and for the State and county aforesaid, personally appeared J. Leslie Meek, who, having been duly sworn according to law, deposes and says that he is the Business Manager of the PACIFIC COAST ARCHITECT and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations, printed on the reverse of this form, to-wit:

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Editor, Harris Allen,	703 Market Street, San Francisco.
Managing Editor, None.	
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